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The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XVI

MARCH 1921

Number 6

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THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the co-operation
of the Classical Association of New England and the Classical Association
of the Pacific States

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THE CLASSICAL JOURNAL

VOLUME XVI

MARCH 1921

NUMBER 6

Editorial

PROGRAM OF THE SEVENTEENTH ANNUAL MEETING OF THE
CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH,
TO BE HELD AT ST. LOUIS, MARCH 24, 25, AND 26, 1921

THURSDAY, 10:00 A.M., STATLER HOTEL

Meeting of the Executive Committee

THURSDAY, 2:00 P.M., STATLER HOTEL, ASSEMBLY ROOM

1. Singing *Carmina Latina*, led by ROY C. FLICKINGER, Northwestern University.
2. F. W. SHIPLEY, Washington University: "The Educational Pendulum."
3. EUGENE S. MCCARTNEY, Northwestern University: "Manual Talk."
4. HELEN A. BALDWIN, Southern Illinois State Normal, Carbondale, Illinois: "High-School Objectives with Reference to Content."
5. ARTHUR L. KEITH, Carleton College, Northfield, Minnesota: "The Dido Episode."
6. ALFRED W. MILDEN, University of Mississippi: "Herodotus as a Short-Story Writer."

Announcement of committees appointed by the President.

Opportunity for statement of motions to be considered at the business session.

Informal conference of state vice-presidents.

THURSDAY, 8:00 P.M., STATLER HOTEL, ASSEMBLY ROOM

Address of Welcome by Chancellor FREDERIC ALDIN HALL, Washington University.

Response for the Association by the President, R. B. STEELE, Vanderbilt University.

7. NELSON G. MCCREA, Professor of the Latin Language and Literature, Columbia University: "Some Phases of Intelligence." Professor McCrea will also bring us the greetings from the Classical Association of New England.
8. WILLIAM ELLERY LEONARD, Professor of English Literature, University of Wisconsin: "The Greek Spirit and Today."

9. WILLIAM MCCHESENEY MARTIN, Chairman of the Board of Directors of the Eight Federal Reserve Banking District, St. Louis: "Place of the Classics in a Liberal Education."

Informal reception by the St. Louis Archaeological Institute.

FRIDAY, 9:00 A.M., OLD CHAPEL, WASHINGTON UNIVERSITY

10. ALEXANDER L. BONDURANT, University of Mississippi: "Alesia, as Seen Today." (Illustrated.)
11. MARIE B. DENNEEN, University High School, Minneapolis, Minnesota: "English Derivatives in the First-Year Latin Vocabulary."
12. HAZEL MURRAY, Senior High School, Little Rock, Arkansas: "Latin Plays in High Schools."
13. HARRY L. SENG, Woodward High School, Cincinnati, Ohio: "A Study of Failures."
14. M. S. SLAUGHTER, University of Wisconsin: "Cicero and His Critics."

FRIDAY, 12:30 P.M.

Luncheon to members of the Association by Washington University, in the Tower Hall dining-room.

FRIDAY, 2:00 P.M., OLD CHAPEL, WASHINGTON UNIVERSITY

15. DOROTHY M. ROEHM, Northwestern High School, Detroit, Michigan: "An Application of the Laboratory Method to Junior High School Latin."
16. ARTHUR T. WALKER, University of Kansas: "Where Did Caesar Defeat the Usipites and Tencteri?"
17. D. A. PENICK, University of Texas: "Reminders of the Bible in Homer."

FRIDAY, 3:30 P.M.

Automobile drive through St. Louis.

FRIDAY 4:30 P.M.

Reception given by MR. and MRS. WILLIAM KEENEY BIXBY at their home, 4965 Lindell Boulevard.

FRIDAY, 8:00 P.M., WOMAN'S GYMNASIUM, McMILLAN HALL, WASHINGTON UNIVERSITY

The *Ion* of Euripides will be presented by students of the Classics in Washington University under the direction of PROFESSOR THOMAS S. DUNCAN.

SATURDAY, 9:00 A.M., AUDITORIUM, CENTRAL HIGH SCHOOL

Business Session:

- a) Report of Secretary-Treasurer.
- b) Report of Executive Committee.
- c) Report of Business Manager.
- d) Report of Committee on Resolutions.
- e) Report of Publicity Committee.
- f) Report of Nominating Committee.
- g) New Business.

18. WILLIAM F. PALMER, West High School, Cleveland, Ohio: "Aulus Cornelius Celsus, the Roman Hippocrates."
19. ANNA M. CLAYBAUGH, Shortridge High School, Indianapolis, Indiana: "New Methods for Old in Teaching High-School Latin."
20. FRANK J. MILLER, University of Chicago: "Ovid's Method of Ordering and Transition in the *Metamorphoses*."
21. CAMPBELL BONNER, University of Michigan: "Two Notes on Greek Religion: (1) Sacred Stones in Homer. (2) The Suppliant Bough."

SATURDAY, 12:30 P.M.

Luncheon to the members of the Association by the Classical Club of St. Louis, through the generous co-operation of the Home Economics Departments of the St. Louis High Schools, in the Cafeteria of the Central High School.

SATURDAY, 2:00 P.M., AUDITORIUM, CENTRAL HIGH SCHOOL

22. W. L. CARR, Oberlin College: "Measuring Growth in English Vocabulary."
23. EDWARD K. TURNER, Emory University, Atlanta, Georgia: "An Unfair Discrimination."
24. R. S. RADFORD, University of Tennessee: "The Poems of Ovid Not Contained in the Present Ovidian Corpus."
25. ROBERT J. BONNER, University of Chicago: "Emergency Government in Athens and Rome."
26. CHARLES N. SMILEY, Grinnell College, Grinnell, Iowa: "Hesiod as a Religious and Ethical Teacher."

LOCAL COMMITTEE

EUGENE TAVENNER, <i>Chairman</i>	G. R. THROOP
F. W. SHIPLEY	LILLIAN HELTZELL
E. S. JACKSON	FATHER J. A. MURPHY, S.J.
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ANNE WANNEY	VIRGINIA E. STEVENSON
M. M. HART	L. FUEBRINGER

IMPORTANT INFORMATION

All members upon their arrival are requested to report at the assembly room, seventeenth floor, of the Statler Hotel, corner of Washington Avenue and Ninth Street. Members of the local committee will be in attendance to receive and direct guests.

The meetings on Thursday will be held in the assembly room of the Statler Hotel. The meetings on Friday will be held in the Old Chapel of Washington University, Skinker Road and Lindell Boulevard, which may be reached by Olive-University cars. The meetings on Saturday will be held in the auditorium of the Central High School, Grand Avenue and Windsor Place, which may be reached by Grand Avenue cars.

A luncheon will be given to members of the Association Friday at 12:30 o'clock by Washington University, in the Tower Hall dining-room. On Saturday at 12:30 o'clock a luncheon will be given to members of the Association by the Classical Club of St. Louis with the co-operation of the Household Economics Departments of the St. Louis high schools, in the cafeteria of the Central High School.

At the close of the program Thursday evening an informal reception will be given to members of the Association at the Statler Hotel by the St. Louis Society of the Archaeological Institute. On Friday afternoon, at the close of the program, a reception will be given to members of the Association by Mr. and Mrs. William Keeney Bixby, Lindell Boulevard and Kingshighway. All who wish to attend the luncheons, or the reception on Friday afternoon, are requested to notify Professor Tavenner, Washington University, St. Louis, Missouri, before March 20.

HOTELS

Of the many hotels the following may be mentioned. They are all conducted on the European plan, and may be reached from the Union Station as indicated.

Headquarters.—At the Statler Hotel, Washington Avenue, corner Ninth Street. Rates: Single, \$2.50 to \$7.00; double, \$4.50 to \$10.00. All rooms with bath. Take Compton or Park Avenue car north to hotel.

Hotel Jefferson.—Locust Street, corner Twelfth Street. Rates: (Without bath) single, \$2.50 up; double, \$4.00 up; (with bath) single, \$3.00 up; double, \$5.00 up. Take any car going east on Market Street to Twelfth Street and walk two blocks north.

Planters Hotel.—Pine Street, corner of Fourth Street. Rates: (Without bath) single, \$2.00; double, \$3.00; (with bath) single, \$2.50 to \$5.00; double, \$4.00 to \$7.00. Take Manchester car east to hotel.

Warwick Hotel.—Locust Street, corner Fifteenth Street. Rates: Single, \$2.00 up; double, \$3.00 up. All rooms with bath. Take any car north on Eighteenth Street to Olive; transfer to Olive Street car going east to Fifteenth Street. Walk one block north.

American Hotel.—Market Street, corner Seventh Street. Rates: Single, \$2.00 up; double, \$6.00 up. All rooms with bath. Take Market Street car going east to hotel.

Claridge Hotel.—Locust Street, corner Eighteenth Street. Rates: Single, \$2.50 up; double, \$4.00 up. All rooms with bath. Take any car going north on Eighteenth Street to hotel.

The great demand for hotel accommodations will make it advisable for members of the Association who plan to attend the St. Louis meeting to engage rooms well in advance. Two or three weeks before the date of meeting is not too long.

ANNOUNCEMENT OF THE SIXTEENTH ANNUAL MEETING OF
THE NEW ENGLAND CLASSICAL ASSOCIATION

The annual meeting of the New England Classical Association will be held this year on Friday and Saturday, April 15 and 16, at the Classical High School (William T. Peck, headmaster), Providence, Rhode Island. There will be sessions in the morning and in the afternoon of each day. On Friday evening the Association will be entertained at dinner.

Any announcement at this time (February 1) regarding the program is necessarily provisional, but it is expected that it will include an address by William Allan Neilson, president of Smith College, on "The Trouble with the Classics," and an illustrated lecture by Charles Upson Clark, former president of the Association, on "Roumanian Art and Archaeology." Professor George H. Chase, of Harvard University, will give some account of recent archaeological discoveries, and there will be brief addresses commemorative of Professors Goodell and Perrin. Miss Evelyn Spring, of Wheaton, College will discuss "The Problem of Evil in Seneca"; Professor Clifford H. Moore, of Harvard University, will tell how the Greek boy learned Latin; Professor Kendall K. Smith, of Brown University, will show by quotations from modern Greek newspapers that it is assumed that their readers possess a considerable knowledge of ancient Greek literature; Professor Samuel E. Bassett, of the University of Vermont, will offer a paper suggesting that we need to revise our views regarding Homeric criticism; and Henry Pennypacker, formerly headmaster of the Boston Latin School, now chairman of the Committee on Admission at Harvard University, will discuss the place of the classics in admission to college.

It is expected that as usual there will be a paper by a representative of the Classical Association of the Atlantic States. The regular business meeting of the Association will come at the end of the morning session on Friday. It is planned to make the program shorter than usual so as to allow time for discussion.

The complete program will be mailed to members the last week in March.

LATIN AND GREEK AS AIDS TO ENGLISH COMPOSITION

BY M. C. WIER

Department of Rhetoric, University of Michigan

If the value of Latin and Greek were determined by the regard in which the average student claims to hold them, they would have no plea for inclusion in the curriculum of the up-to-date school. For they belong to that definite class of studies considered by the modernist not only useless but to a degree pernicious, in that it delays the pursuit of more important things. Therefore the student, when he sets out for college, leaves them behind him with little regret; and if he thinks of them further it is with that kindly tolerance that one may well feel for useless things that are over and done.

But when he enters college he finds that the gods never extend unmixed blessings to mortals; they have emancipated him from the toil and tedium of ancient languages only to put upon him the yoke of English composition. To this he transfers the air of disdain and tolerance that he has been led to believe is the modern attitude to all that is old. For the Freshman feels that he has no need for composition, being either fortunately proficient or hopelessly incompetent; and in his crafty mind one reason is as good as the other for giving it wide room. But it is a required study, so he must exercise his ingenuity to prevent its interfering with his care-free college course, getting out of it some little and putting into it some less. So on the first day he settles down in his seat, bored but self-complacent, and looks his instructor over with a critical eye, knowing that to the din of education the voice of such a creature has little to add, or he would not be what the Freshman calls a "rhetoric prof."

At this point the instructor should cloud the serene countenance of watchful waiting and strike in the heart of the watchers a note of warning. He should impress upon their minds the immediate

realization that the art and science of rhetoric, old before their language was born, is not, as they and many of their teachers believe, a trivial thing of punctuation and spelling that can be looked after by a stenographer or good clerk; but something to which they might apply as many days and nights as the Psalmist advised for the attainment of wisdom. So instead of making the conventional theme assignment for the morrow, as they expect, he begins an inventory of the linguistic attainments of his class. He distributes cards and instructs the students to make a statement of the amount of work done by each in foreign languages, ancient and modern; thereby converting watchful waiting into perturbed anxiety. For where has the Freshman heard that foreign languages, particularly ancient languages, were of any value to the writer of compositions?

When the instructor collects his cards and looks them over, he discovers that in his group of a hundred or more he has two or three students who have done some Greek, twenty-five or so who have had from two to four years of Latin, while the rest are credited with an equal amount of work in French, German, or Spanish. Reversing the method of Polyphemus, he calls for Ulysses first, and asks what profit he has found in the study of Homer. This question invariably provokes one of those witticisms so loved by Xanthias, so laughed at by the rabble, and so loathed by the true disciples of Dionysus: "It is all Greek to me!" Fortunately the Freshman, not gifted with the loquacity of Xanthias, ends his wit here, and here the instructor is willing to leave it. So he turns to the subject of their Roman impedimenta, only to find that he has given his students a chance to voice their contempt for a thing almost as inconsequential as English composition. Few admit that they ever studied Latin; most of them *took* it, and confess without shame that it has left no scar tissue in their sensitive minds.

Let them talk; even encourage them, cautiously of course, and with gentle innuendo directed at educational tyrants who can so lay on with the letter and yet be so sparing of the spirit. They will soon begin to suspect that you are on their side. Make them sure that you are; for then they may succeed in unburdening their soul—of its spleen at least.

Then turn to the subject in hand, English composition, the structure of the paragraph; and in your exposition of the task for the morrow quote casually a phrase or a line of Latin that has some bearing on the subject. This will sound a second alarm, for the Freshmen will be quick to suspect a desecration of their buried pet aversion. Quote frequently, day after day, anything simple enough to be caught by a good second- or third-year Latin student. For example, while discussing unity you might cite Horace's dictum: *Denique sit quid vis simplex dumtaxat et unum*. Probably no one will know *dumtaxat*, but a number will catch the meaning of the line. In commenting on diction quote Caesar's remark: *Tanquam scopulum fugere inauditum et insolens verbum*. For such clear advice any well-minded Freshman will forgive the terse Roman his frequent excursions into foreign territory, and incidentally he will realize for the first time in his life what "insolent" means. And on the flyleaf of his rhetoric text he may find: *Qui novit, neque id quod sentit exprimit, perinde est ac si nesciret*. Have him memorize the sentence and give him also the saying of Thucydides: *ὅτε γνοὺς καὶ μὴ σαφῶς διδάξας ἐν ἴσῳ καὶ εἰ μὴ ἐνεθυμήθη*.

Of course the student at first will reveal his knowledge of Latin with a grudging condescension, but this will in time turn to mild interest, which is apt to become astonishment if by any chance you should assign such a theme topic as "Youth and Crabbed Age," and by way of preparatory barrage read to the class from Aristotle's *Rhetoric*, Book ii, chapters 12-14; or Plutarch, *De virtute morali*, c. xi; or Horace, *Ars Poetica*, 156 ff., citing for supplementary references Shakespeare, *As You Like It*, Act II, scene 7, lines 143-76, and Bacon's essay, "Of Youth and Age." Even the modernist recognizes in these passages signs of what he terms the "punch," and on his way out will stop at the desk and ask casually for more information about the writers on youth and age.

Eventually the teacher of English composition may become bold enough to set as a theme topic "The Advantages of Latin to the Writer of Freshman Themes." And from this set of themes he will learn strange things. For many who before had cried, "Away with it! Give us French, give us Spanish, yes, give us

German," now declare that they are glad that they have studied Latin, because through it they have acquired a knowledge of English grammar; some even succeeding in that very paragraph in convincing him that they know nothing of any grammar, ancient or modern. Others confess that although they have no love for the Latin language they are glad to be acquainted with it, for through it they became interested in the phenomena of words, and without it they would not be able to trace certain etymologies with which they proceed at once to abuse all sense of etymological justice. Here are a few specimens from a rather large display:

Many times during my third year of Latin I wondered if this dead language which I was attempting to master would ever do me any good. I knew that it would take years to be able to read Latin without the use of a Latin-English dictionary and I was sure that I could never learn to speak it. I finally finished my third year of it, consoling myself with the thought that it would probably be of some use to me or it wouldn't be taught in high school. In my fourth year when I began reading Virgil I sort of enjoyed the work and gave little thought to whether it would ever be of any use to me or not. Since I have been out of high school I have found it to be of use to me many times, especially in defining words. It has not only helped me in enlarging my vocabulary but has made French a lot easier for me to grasp. Then again I've learned more English grammar from studying Latin than from studying English grammar itself. Besides these benefits which I have received, Latin has also made me familiar with the meaning of a few Latin expressions that are frequently quoted; and I expect that it will be of still more use to me when I enter the medical college and come across Latin medical terms.

The next is avowedly pessimistic:

I have taken two years of this language and I have never been able to discern any real good that its knowledge has done me. In the first place it was so difficult that I was never able to understand more than half of it, which did not aid in increasing my interest in it. But I have never been able to appreciate its real value anyway. There is for me but one real argument in its behalf, and that is this: it is so much harder than a modern language that it makes the latter comparatively easy. Whether this is a true virtue or not is not for me to say, but it is the one argument in favor of Latin study that I have been able to obtain from my thoughts on the subject.

The next is on the whole rather appreciative:

Latin in the first place increased my vocabulary a great deal and gave me an insight into big words which I was lacking before. It taught me the derivation of words. It gave me that peculiar feeling that one has when he knows

that he has accomplished a little more than the next fellow. By my readings of Caesar and Virgil I can feel that I have read those ancient stories in the original language and I have learned to appreciate them more. My study of Latin has helped me and is helping me in my study of French. It also is a great help to anyone taking Spanish. It has taught me the older style of writings and appreciation of our modern literature. It has also helped me in my English grammar.

Still another writes:

I do not regret having studied Latin for four years because it has helped me in the following ways: in understanding my own language better, the grammar, syntax, etc. Also in the derivation of words Latin helps me to obtain the correct meanings, especially those words that come directly from the Latin. Latin grammar has also aided me in studying French grammar, aiding me in forming the various tenses and also personal endings which are quite similar in French and Latin. Then again whenever I think or read about that part of Stevenson's *Master of Ballantrae* in which is the scene of the old master sitting by the fire with a copy of Virgil or Livy, this scene, seems to bring to mind that the old man gets an immense amount of amusement out of this pastime.

Another, this time a Russian, writes:

I have studied Latin for two years. Although I found it to be a difficult language to speak, I was very much interested in it and devoted very much of my high-school life to it. Latin helps me now to analyze a great number of the English vocabularies. I remember the morning when I read the following headline in an English newspaper: "The Czar of Russia Abdicated." I did not know the meaning of the word "abdicated." I took it apart into *ab* and *dico* and here I found the meaning. Not long ago I received a letter from a friend of mine. He wrote me that a certain fellow, a graduate of our class, was abducted by the Sophomores in college. Here again the word "abducted" is derived from the Latin *ab* and *duco*. I solved the meaning without referring to the dictionary. This is due to the fact that I studied Latin. I am sorry now that I did not continue it at least for another two years.

Others were not sufficiently interested to write a paragraph, but made out a little list of blessings instead. For example:

Why I study Latin: (1) For its cultural value. (2) For its use to me in the derivation of words. (3) For its historical value; its insight into the beliefs and customs of the Romans. (4) For general knowledge I gain in mythology.

And another:

Value of Latin: (1) Inducement to read other books. (2) Made the learning of Spanish more simple. (3) Derivation of words. (4) Enhanced

my vocabulary. (5) Aided in the study of ancient history and geography. (6) A satisfaction to know a little about the dead language.

From this one can readily see that what a rhetoric instructor learns of the linguistic equipment of his students seldom accords with the claims they set forth in their themes. In fact he is sorely tempted after months of what may prove useless care and anxiety to follow the ancient example and tell them to give no thought about what they would say, for in the day and hour of their need the spirit will inspire them and they will speak. They are all too prone to act on this principle, however, even without the advice; and many an example of what the spirit will do for them may be seen in the maudlin attempts at verse that a fond youth will make when his fancy lightly turns as directed by the great poet of the Victorians. Booth Tarkington, in *Seventeen*, has immortalized this sort of literary effort. The callow youth, under the spell of love "walked up and down the room, frowning; but suddenly his brow cleared and his eye lit with purpose. Seating himself at a small writing table by the window, he proceeded to express his personality—though with considerable labor—in something he did not doubt to be a poem.

"Three-quarters of an hour having sufficed for its composition, including 'rewriting and polish,' he solemnly signed it, and then read it several times in a state of hushed astonishment. He had never dreamed that he could do anything like this:

"MILADY

"I do not know her name
Though it would be the same
Where roses bloom at twilight
And the lark takes his flight
It would be the same anywhere
Where music sounds in air
I was never introduced to the lady
So I could not call her Lass or Sady
So I may call her Milady
By the sands of the sea
She always will be
Just Milady to me."

The untaught, inflamed by the soul-devouring blossom, always write in this manner; and there is for them at least this saving grace; they know not what they say. But unfortunately the object of their adoration often does. Then we have tragedy.

The teacher of composition, after many serious attempts to discern for the sake of his students the relative merits of languages ancient and modern as aids to composition, is tempted to say that it is vanity to bother with any language other than English, unless the student gives it much time and care. In fact he is almost persuaded to take refuge behind Spencer's theory of economy applied to words as an easy, or at least comfortable, solution for the problem. And the Freshman—"He will answer to the purpose, easy things to understand." But he will never learn to write. It is very true that a non-Latin vocabulary, call it Saxon, if you will, is familiar from childhood, and is composed of short words, often concrete, sometimes onomatopoeic and economical of the recipient's attention. But the great objection is that these words refuse so often to record what the writer is minded to say. One page of Spencer's essay is enough to show what would have become of his argument if he had trusted it to a Saxon vocabulary. True, a Freshman with a Saxon vocabulary, like anyone else, can write plain blunt English, easy to apprehend; for we all agree on the meaning of such words. If, as sometime happens, a metaphor is involved in some one of them, it is so overwashed with the débris of time that its double force is not recognized. Not so with the Latin derivative: sometimes every other word involves a metaphorical connotation, the effect of which, if correctly used, is like the melody that's sweetly played in tune. We do not feel called upon to peer at the technique of fingers and bow. But let the performer wander from the key; we sit up and shudder and think unutterable things. The Freshman often *does* wander from the key, and we sometimes keep him company. Ghosts of dead meanings flutter about such words and lift themselves protestingly in the dim light of our understanding and squeak and gibber at our disregard for their natural and literal rights. He is a wise Freshman who becomes aware of the vitality of such words; for they are neither cadavers nor

moribund. Unfortunately, wise Freshmen are few; for in their verbal equipment both the Philistine and the Children of Light are weak. The former, if he would cling to his inheritance might at least be clear of statement; but he will not cling, so he meets confusion and delusion and illusion and the rest of the pack. For in his reading he picks up many Latin derivatives the true meaning of which he will never know. These he uses with the audacity of present-day crassitude. And the result is too pathetic for comment.

The condition of the Children of Light is often far better, but it may be even worse. The following theme should bring upon its author a sentence at least as severe as that of Orgetorix:

LATIN, JUST LATIN

Insomuch as I have studied Latin four years, it remains to me just Latin. Perhaps, however, that is a trifle misconstrued in strictest truthfulness, but in few instances has my slight knowledge of that language been of material advantage to me. Nevertheless to have even a passing acquaintance with a language gives one that small (or great, in accordance with one's ideas of ego) satisfaction of possessing some cultural education. So while not regretting the time spent in studying Latin, I do not wish to devote myself further to its study, because I feel that the time could be better spent in other studies.

In the language of jargon, the answer is in the affirmative. The time could be spent to advantage at almost anything other than study. It is easy to gather from the author's smug, self-satisfied air and his atrocious English, just how much time he spent in the study of Latin. And today he is working just as hard at English composition.

There is but one type worse than this: the one that has developed a mania for word forms and combinations that tend to produce the effect of Aristophanes' famous word for "hash." He strings long words into longer sentences, paying heed to naught but sound and fury. When told he is abusing the language, he will cite ancient history to the effect that while in high school he was honored with the editorship of his school magazine, was the star of the debating team, class orator, and otherwise petted and pampered. Then, when he sees a cloud rising from the Peloponnesus, he will drop into a conciliatory mood and promise to be

good and try to write with monosyllabic simplicity just to please his rhetoric instructor, and hope meanwhile for better things in the day when he shall have attained the freedom of the school of journalism. Feeling himself destined for great things and fully equipped for their pursuit, he chafes at finding himself sacrificed for the whim of one who has no literary appreciation. His plight is really pathetic; and nothing short of a strong course in philology can save him. But this he will never get, for his meaningless vocabulary makes him sure that he has no need of any such course. Yet he uses by the dozen words that he cannot define. To him *arrogate* means *irritate*; *lugubrious* means *oily*; *adversary*, on the contrary; *nuptial*, binding; *obstreperous*, unnecessary; *parricide*, a certain kind of happening; *pervade*, enter without permission; *progeny*, helper; *participle*, a grammatical expression; *obsolete*, able to be absolved; *monument*, a small unit of time; *omen*, a decree by some person; *calorie*, medicine, etc.; the list is too long. But then, a professor and a staunch Latin champion, at that, lecturing on a scientific subject has been heard to say: "When this condition arises the whole ground must be thoroughly eradicated." So why rail too loud at the poor student?

Investigation of the average student's grammatical knowledge discovers ignorance. Most of them write by faith alone, and, in the light of their answers to a set of questions on grammar, the surprising thing is, how far this faith can lead them. Sometimes, of course, perplexities arise. The object of a verb is put in the accusative case, any Freshman will admit; but when this object serves as antecedent for the subject of a relative clause, many Freshmen feel that a sense of concord should lead to a change of case on the part of the antecedent. So they write: "Reward him, but be sure to reward *he* who deserves the prize." Some even think that a preposition, although it is potent enough to dominate the case of a solitary pronoun, loses its potency under the spell of the conjunction "and." They would write: "Bring an apple for her, but bring some also for he and I." And both Philistine and Child of Light are capable of writing: "I cannot help but ask for more money; for due to the high cost of living, there is no doubt but that it is hard to get along on the old allowance." The one

may write thus from inexperience, while the other may be subconsciously influenced by the *non est dubium quin* construction; so where the ignorance of the one may lead him into error, the knowledge of the other serves as no bulwark of defense.

About structure the less said the better. One may not meet in ten years a student who was ever impressed with the pomp of the Caesarean period or the scintillation of the Ciceronian. Virgil is poetry, a thing taboo to any self-respecting young fellow who has attained to the dignity of the Freshman class and come to look upon himself as a man. Now lies he here, prone in the cave of English composition, *Monstrum, horrendum, informe, ingens, cui lumen ademptum*. If that *lumen* be Greek, the reason for the darkness is plain; but if Latin, then the teachers of Latin by considering to some degree the needs of writers of English composition might ameliorate the conditions that beset the teachers of that subject at the present time.

How can the Latin teacher help the student of English composition? The teacher who demands literal translation may get something like this: "Diviciacus, this oration having been delivered, dug out." And the student will claim immunity for any abuse of his mother-tongue; for naturally he has little care for exactness or elegance. But if, on the other hand, the teacher emphasizes the importance of elegant English translation, the sedulous student will go out at once and buy a copy, and straightway set to making an interlinear of his text, taking no care to make the English words assume any local relation to their Latin equivalents. The result is that in Virgil, under the line *Cum subitum dictuque oritur mirabile monstrum* one may find the solitary English word "omen" set clearly and distinctly beneath *oritur*, or in *Fert picturatas auri subtemine vestes, picturatas* may rest in luxurious ease, seated upon English "garments." It is hard to decide which method shows the better part of valor.

Professor Bennett's recommendation of the Latin hour as an hour for faultless English is not always practical; it is demanding what neither teacher nor pupil is always ready to supply. Faultless English is rather hard to attain, and in itself does not greatly further the knowledge of Latin, which is the aim of the course.

But at least once a week the student should be required to attempt to reproduce in class under supervision a written translation closely following the rhetorical excellence of the text as well as its verbal significance. If he can do this in Caesar and Cicero, he may come in time to appreciate *The Decline and Fall of the Roman Empire*. In Virgil he should make a careful examination of the metaphors and similes, and gather parallel examples from Milton, Tennyson, Matthew Arnold, and others who have imitated the classical manner. In addition he should construct in Virgilian meter amplified similes on original themes. Then when he comes to English composition he will know better than to construct a simile for mere literary embellishment.

So with the other figures, and they are many; the student should make his list and memorize it and keep the examples and the names fixed in his mind. In Virgil he finds:

Ellipsis: i. 76, Aeolus haec contra.

Hendiadys: i. 61, molem et montis altos.

Zeugma: ii. 258, Danaos et laxat claustra Sinon.

Pleonasm: i. 614, sic ore locuta est.

Enallage: i. 21, populum late regem.

Hypallage: iii. 61, dare classibus austros.

Prolepsis: i. 61, submersas obrue puppis.

Hysteron proteron: ii. 353, moriamur et in media arma ruamus.

Tmesis: i. 610, quae me cumque terrae vocant.

Hyperbole: v. 319, ventis ocior.

Synecdoche: ii. 333, mucrone corusco.

Metonymy: v. 662, furit Volcanus; v. 198, tremet puppis.

Transferred epithet: i. 224, mare velivolum.

Simile: i. 148.

Aposiopesis: i. 135, quas ego . . . sed motos praestat componere fluctus.

Apostrophe: viii. 643, et tu dictis Albane, maneres.

Onomatopoeia: i. 55, magno cum murmure montis.

This of course is not in accord with the notions of the up-to-date rhetorician of today, nor is it intended to be. He is a plain blunt man with a "punch" that would reduce all figures to metaphors as well as all punctuation to periods with an occasional comma here and there to serve the ultra-fastidious.

He cries out against all this as though it were wanton cruelty, and asks why puzzle the child's brain with such rubbish? Why

not teach him something useful? For him there is no answer; he has in his mind no vision of the spirit of words, he thinks of agony as pain, parallel as a line, apology as an expression of servile abnegation, and occasion as a synonym for opportunity. What answer can we make? He may spend his days and nights with the dictionary and never learn how little it has to say nor how often it is wrong.

Moreover all students of Latin should be made to pronounce Latin with certainty and read it with fluency. This and the correct pronunciation of every proper name should become a religious rite observed at every recitation. And phrases and lines should be learned and repeated over and over with particular reference to their rhythms, both prose and verse, for unless the words and phrases are occupants of the mind and feel themselves perfectly at home there, they will be of no great help to the student who would have a vocabulary sufficient for his need. And when the student comes to Virgil he should memorize lines by the half-dozens and dozens. Then only will he have his ammunition ready within the barriers of his teeth, then only will Virgil become a literary asset of any great value.

If thus taught he would have the following advantages over the average student who had no ancient languages:

1. A working knowledge of real grammar, including the use and abuse of the conjunction, the most abused thing in the English language.
2. Familiarity with a considerable vocabulary, much of which has come directly across into English, and confidence in the presence of polysyllabic English words.
3. The ability to use an English dictionary with a reasonable hope of profit.
4. An introduction to rhetoric that insures comprehension of sentence and paragraph structure, figures of speech, and other literary devices that make for elegance of phrase and accuracy of statement, a feeling for word order and for rhythm, and a glimpse at the possibilities of vowel and consonant values which one is not apt to attain through the study of any modern language.
5. A comfortable confidence in the presence of foreign phrases and classical proper names.

6. An appreciation of a few important contributions to a very solid and concentrated literature.

Students thus taught, and they are met with even today, know that the tirade against Latin and Greek, like other windy ways of men,

Is but dust that rises up
And is lightly laid again.

He knows that with Latin or Greek he is intellectually doubled, even in the understanding of his own language and literature. And he is not afraid, in the presence of unsympathetic teachers, to say that he is not only glad to have studied preparatory Latin and Greek, but is determined in college to pursue those studies further. For he knows in his heart that neither the disease of Latin nor the death of Greek is to be laid at the door of the unwilling student, whose unwillingness is more the result of insidious influence from without than from deep-seated antipathy from within. Rather is it to be laid at the doors of his leaders who, uneducated themselves, cheat him of his high-school dues and send him up to college, uninformed of even thier potential value, to bear witness to the blight that has fallen on twentieth-century education.

PROBLEMS OF FIRST-YEAR LATIN¹

BY E. B. DE SAUZÉ

Director of Foreign Languages for the Cleveland Board of Education

I feel that I owe an apology to this distinguished gathering of scholars and experienced teachers for having the presumption, as an outsider, a teacher not of Latin but of modern languages, to address you on the problems connected with the teaching of first-year Latin. I am indebted for this honor to my good friends, the Latin teachers of the Cleveland public schools, and I sincerely hope that I shall not disappoint the kind confidence and hopes they placed in me.

I came to Cleveland in 1918 to organize the teaching of French. A week after my arrival I was asked to undertake also the supervision of Spanish and a month later, someone in authority noticed that Latin stood all alone without adviser and defender in the headquarters staff, and I was asked to adopt the orphan. Latin could easily have found a more competent adviser but hardly a warmer friend and a stauncher champion.

My experience with Latin, as I have just said, has not been that of a teacher. When I attempted to elaborate a policy, a platform upon which we could base a rational Latin course of study, I resorted to these sources of information: first, my own experience as a Latin student. When I take a retrospective look upon my nine years of study in the various Latin classes, I have an unshakable conviction that owing to wrong methods I wasted two to three years of that time; in other words, had the teaching been more efficient, more according to sound pedagogical practice, I could have accomplished as much in one-third less time. Second, the fact that Latin is a language led me to the conviction that the study and teaching of it must have problems in common with the study and teaching of

¹Read at the Cleveland meeting of the Classical Association of the Middle West and South.

other languages. My experience therefore as a modern-language teacher and a student of methods ought to be of value if applied to any other language. Third, my personal observations in Latin classes were of help to me; the high rate of mortality among Latin students, the small number surviving Caesar and willing to undertake Cicero. Fourth, my many conversations with Latin teachers quickly convinced me that they also felt dissatisfaction with the results and a longing for greater efficiency of method. As soon as I had worked out a definite set of principles that I thought should apply to the teaching of Latin, I called together a meeting of representative Latin teachers, and, after going over the whole course of study, we came to the conclusion that reforms were in order, and, as everything depends upon a study of the fundamentals of the language, we decided to make at first a thorough study of the problems of first-year Latin. I shall attempt, within the brief limit of time allotted me, to outline the cardinal principles upon which we are trying to build our new course of study.

May I say right at this point that I am not in favor of the direct method in the teaching of languages, as commonly understood, as represented by books published by the Oxford University Press and as demonstrated sometimes in universities. My objections to the usual direct method are that it is not systematic enough in the teaching of grammatical principles, that it sacrifices everything to the reading-text, that it frequently introduces in the reading several grammatical points which have not yet been taught and which the student is not asked to account for. Students are thus encouraged to accept things without reasoning them, and acquire the very injurious habit of slovenliness. I believe, however, in a certain type of direct method, as I shall explain further.

Before announcing a platform, it would not be amiss to state the aims that we are striving to achieve in the teaching of Latin.

The first of all aims, the one that must be the constant obsession of every teacher, is mental discipline or culture. I know that it is not fashionable any more to speak of that one aim. Exponents of modern psychology tell us that there is no such thing as mental discipline; that the only disciplinary value found in any study is a greater ability to do another correlated thing. I beg strongly

to dissent. I have an inner conviction that the teaching of Latin achieves more than that. That conviction is the resultant of my personal experience as a student, of retrospective views upon my own studies, and of an analysis of their various contributions to my mental equipment. I owe a debt to Latin that I am trying today in my own small way to repay by contributing what I can to the improvement and to the popularizing of that magnificent instrument of culture.

Our second aim is to my judgment the ability to read Latin. I should like to emphasize here what I understand by reading. It is a process by which the meaning of the sentences read flashes instantaneously to the mind of the reader without passing through the clumsy intermediary of the mother-tongue. Any reading that is not reasonably spontaneous is not reading but *deciphering*. Let us not stop at deciphering. In my discussion of methods I shall attempt to show how we can impart to students that ability to *enjoy* reading Latin that will make them give up the habit of "riding" into Caesar and Cicero.

I shall only mention the other two aims, acquaintance with Roman culture and civilization, and improvement of the student's English, as we are all in substantial agreement on those points.

The first-year Latin course which is now in process of elaboration is based upon the following fundamental principles:

1. We shall attempt to teach only one difficulty at a time. This point seems to be a very obvious one, but is so universally violated in all textbooks that it is very important to state it. The younger the child, the smaller should be the unit presented; one case at a time is entirely sufficient and is as much as an American student unused to complexity can grasp well. The introduction of larger units or of several various units of difficulty at one teaching creates a confusion in the minds of Freshmen that it takes valuable time later on to untangle.

2. Each fundamental fact of language should be presented in the normal way in which it functions in the language. Let us take for an illustration the declension and the conjugation. The old-fashioned way of memorizing a tense person after person and a declension case after case in a parrot-like fashion is pedagogically

wrong because it creates wrong associations of ideas and does not correspond to the way a verb or a noun ever occurs in a sentence. You have all watched the somewhat pathetic demeanor of the student who in order to find the third person singular present indicative of *amo*, has to go first through the tense.

3. Students should be detained long enough on each point of grammar to achieve a reasonable mastery of it before proceeding to the next point. Confusion is invariably created by proceeding rapidly from one point to another. We wish to abolish the mad steeplechase through the Latin grammar that characterizes what is commonly called first-year Latin. Latin grammar is far too complex to be mastered even in its elementary principles in one year. Oh! we may fool ourselves by saying: "I finished the assignment; my students are ready to read Caesar." We know fully well that they are not. We know from sad experience that the rules they have so hurriedly studied constitute a hopeless jumble of facts, undigested and unassimilated; we know that their vocabulary is too limited for real reading; we know also that there are just as many "ponies" sold as copies of Caesar in every bookstore in town. Who in his infinite wisdom decided that there must be just one year devoted to Latin study before Caesar is begun? Colleges are disclaiming responsibility on this point. When accused they reply and justly so that their entrance requirements are so modest that high schools should have no trouble in covering them. At the bottom of the problem we find only tradition, holy tradition that shackles every Latin teacher to an impossible task and has been a blight on the teaching of Latin for all these years. Furthermore, where is the cultural value of such a course? Culture means precision and thoroughness, not confusion and slovenliness. In my own judgment, the reading of Caesar should not be undertaken until after a thorough study of the fundamental principles of Latin grammar extending over not less than three terms, a year and one-half. The time apparently lost will be largely made up by the greater ease with which reading can be conducted in the third term.

4. While I wish to retain any form of drill that has proved satisfactory in the past, I firmly believe in oral drill not as an end but as a means, not with a view to enable students to achieve

fluency in speaking Latin, but as the best device yet found to maintain interest, to cater to that "love of doing" which is innate in every youth, to make the student visualize, to change for him the abstract into the concrete. In no other way can mastery of grammar and vocabulary be achieved so effectively and so interestingly. My experience with oral drill has so impressed me that I do not hesitate to formulate the following axiom: The shortest road to a reading knowledge of a language is through speaking.

The type of oral drill that I recommend, however, does not mean the adoption of the so-called conversational method; it is not a hit-and-miss series of questions and answers which make demand only upon the memory. The oral drill that I consider of value is a kind of oral composition. It involves a system of reasoning of forms that brings into play in an intensive way the ability to think quickly, to discriminate, to compare. A student who can apply a certain rule and use a certain vocabulary orally knows that vocabulary and has a mastery of that rule.

Every investigation made in the mental processes involved in learning a language has shown that the eye is a very poor organ for language study. A word that has been only seen by the eye has made but a fleeting impression upon the brain; while a word that the lips have uttered and the ears have heard has cut a deep groove upon the memory. If you wish to test the truth of this, ask any Latin student how many times he has looked up the same word in his lexicon!

5. Oral drill, however, desirable as it is, is very difficult, in fact practically impossible with the type of text that is offered in first-year Latin books. I am not unmindful of the fact that the vocabulary should be composed mostly of words to be found later in Caesar. But certainly Caesar cannot be held responsible for the type of sentences found in the average first-year books—such gems as: "The daughter of the queen is congratulating the sailor in the farmer's garden," "The boy has been warned," "The animals have been seen in the forest," "Some Romans were soldiers, others were orators," "We all know the boys desire victory," etc.

Not the least objection to sentences of that kind is their stupidity. They give the student the unfortunate impression that

Latin is a silly language that is not used as a vehicle for thought but only for grammatical facts. We accustom him to look upon all the Latin sentences with which he comes in contact during his first year as being devoid of any meaning and as serving only as illustrations for grammar rules. After having wilfully created in him this impression, after having put him in contact only with disconnected sentences, we plunge him into the most connected, the most complex kind of text, Caesar, and then we wonder that he flounders and that so few students escape drowning!

If we are going to achieve the second of our aims, the ability to read, we must have first-year books that contain texts which, while illustrating skilfully points of grammar, constitute a connected story, a story with a meaning. This is an absolute necessity; first, to train the student to consider Latin as a vehicle for thoughts; second, to enable him to read connected text; third, to give the teacher an opportunity for the oral drill that is so necessary to a mastery of forms and vocabulary; fourth, to stimulate the interest of the student in Latin. The most important lesson that modern pedagogy has revealed to us is the necessity of interesting, if we wish to succeed in our teaching. Forcible feeding is a nasty and seldom successful operation in medical as well as in pedagogical practice. The art of the skilful teacher consists in leading the student to open willingly, eagerly, his mouth rather than in forcibly prying his jaws loose.

6. I believe also that we should teach Latin and not only *about* Latin. Grammar ought not to be taught merely as a collection of abstract principles, without showing any relationship between such principles and the written or spoken language. We should motivate every rule; we should skilfully lead the student to the psychological moment when he needs the rule in order to be able to understand or to express a certain idea. Grammar should live with the language itself.

7. How about the use of the Latin language in the classroom? I have an open mind on this point, and I have not enough data to come to a conclusion. To me the problem resolves itself to this: If the teacher can make himself understood in Latin, if he can convey grammatical rules in that language all the time or part of

the time, it would be very narrow traditionalism to refuse to that teacher the right of making such an efficient use of the time at his disposal. The Latin grammatical nomenclature is not so large, nor so complex that an enthusiastic teacher might not use it instead of the English. The principal advantage in using Latin as much as possible in the conduct of the class is obvious: it maintains the atmosphere of the class; it enlarges the vocabulary; it stimulates the students to greater efforts in Latin by encouraging them to use that language as much as possible. To use English is to follow the line of least resistance. I should like to see experiments conducted by skilful, well-trained teachers in order to furnish us with data on how far it is possible to use the Latin language in the conduct of a Latin class.

Our new course of study is still in the making; we are striving to incorporate into it the various principles that I have enunciated. How far we shall succeed, the future only will tell. I may say, however, that results so far obtained lead us to great hopes. We trust that the time is not far distant when our students will actually read Caesar and Cicero, not decipher them; when they will discuss parts of these authors in *Latin* instead of merely placing one English word under a Latin word and attempting to puzzle out the meaning of that composite.

Whatever success we shall achieve will be due entirely to the earnestness, enthusiasm, initiative, and loyal co-operation of all the Latin teachers in the Cleveland schools. They are intensely interested in the problem and spare no efforts in furthering the experiment. Our fondest hope is that Latin will continue in the prominent place it has in the curriculum of the Cleveland schools and that, by making its teaching more effective and more result-producing, we shall make its far-reaching influence felt by more of our future citizens, our future leaders.

THE LATINISMS IN SHAKESPEARE'S DICTION¹

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I use the term Latinisms to indicate words of Latin derivation which in Shakespeare have a meaning different from the modern English meaning of the same words, and closely approximating the sense of the Latin originals. Although I had long observed that Shakespeare often used words of Latin origin with what appeared to be a singularly clear consciousness of the force of the Latin stems, my attention was particularly drawn to this subject by my experience a few years ago in giving a course in Shakespeare to a class of college age. In this course, which was to a certain extent modelled upon one given at Harvard by my own honored Shakespeare teacher, Professor Kittredge, six plays were studied in considerable detail and my endeavor was to have the students understand with some precision the actual meaning of the poet's words. In making this attempt I found myself continually directing attention to the force of the Latin words from which the words in the text were derived, and this led me to investigate the whole subject of the poet's Latinisms.

Of the abundant material with which my search has been rewarded, the time at my disposal in this paper will permit me to give only an *aperçu*. The divergence from the modern meaning varies from instances in which the word has a slightly weakened significance in present-day English to those in which the Shakespearean meaning is the exact opposite of the modern.

A good illustration of the former type of Latinism occurs in *Romeo and Juliet* (III, v, 48 ff.), where Romeo says:

Farewell!

I will omit no opportunity
That may convey my greetings, love, to thee.

¹ A paper read at the fifteenth annual meeting of the Classical Association of New England, at Wesleyan University, April 2, 1920.

Here one might perhaps at first think there was no difference from the modern meaning of the word "opportunity." In fact, however, "opportunity" in Shakespeare means more than it does now; it is closer to the original force of Latin *opportunus*, and means "a specially favorable occasion." Romeo was just about to flee to Mantua and it was going to be rather difficult for him to get messages to Juliet in the house of the Capulets at Verona. We miss a delicate shade of the poet's meaning if we fail to feel the force of Latin *opportunus* in Romeo's "opportunity." Of the extreme cases where, in Shakespeare, a word actually means the opposite of what it does now, a picturesque example is found in *Richard II* (I, i, 62-66):

Which to maintain I would allow him odds,
And meet him, were I tied to run afoot,
Even to the frozen ridges of the Alps,
Or any other ground inhabitable
Wherever Englishman durst set his foot—

"inhabitable" in this passage meaning what we should now call "uninhabitable."

LATIN-FRENCH WORDS

An interesting group of words are those which Shakespeare uses in a sense different from the modern English meaning, but identical with the modern French use. So "demand," French *demande*, "ask":

Well demanded, wench:

My tale provokes that question [*Tempest*, I, ii, 139-40].

Besides, to be demanded of a sponge, what replication should be made by the son of a king? [*Hamlet*, IV, ii, 12].

Laertes: Where is my father?

King: Dead.

Queen: But not by him.

King: Let him demand his fill [*Hamlet*, IV, v, 127-28].

So the noun "demand" in the sense of "question":

Niggard of question, but of our demands
Most free in his reply [*Hamlet*, III, i, 13-14].

"Assist," French *assister*, "be present." Compare English "assist" as a social term (at a party, a hostess):

The king and prince at prayers! let's assist them,
For our case is as theirs [*Tempest*, I, i, 57-58].

"Meager" French *maigre*, "thin":

meagre were his looks,
Sharp misery had worn him to the bones [*Romeo and Juliet*, V, i, 40-41].

"Savage," French *sauvage*, "wild":

If this uncouth forest yield anything savage, I will either be food for it
or bring it for food to thee [*As You Like It*, II, vi, 6-8].

"Eager," French *aigre* (Latin *acer*), "sharp," "sour."

Ham.: The air bites shrewdly; it is very cold.

Hor.: It is a nipping and an eager air [*Hamlet*, I, iv, 1-2].

And curd, like eager droppings into milk [*Hamlet*, I, v, 69].

WORDS NOW RESTRICTED TO A SPECIAL USE

Many words of Latin origin are now restricted to a special use, which Shakespeare employs in a more general signification, closely dependent on their Latin originals. Thus he uses both the noun "censure" in the sense of "judgment," "opinion," and the verb "censure" in the sense of "judge," "think of" (Latin *censeo*, "think," "judge"), without any notion of fault-finding.

Give every man thy ear, but few thy voice;

Take each man's censure, but reserve thy judgment [*Hamlet*, I, iii, 68-69].

Their virtues else

Shall in the general censure take corruption

From that particular fault [*Hamlet*, I, iv, 33-36].

Give him heedful note;

For I mine eyes will rivet to his face,

And after we will both our judgments join

In censure of his seeming [*Hamlet*, III, ii, 89 ff.].

Do you two know how you are censured here in the city, I mean of us o'
the right-hand file? Do you?

Why, how are we censured? [*Coriolanus*, II, i, 23 ff.].

This original Latin sense of the word survives in "censor" as a military term, i.e., "judge" (though to some of us perhaps his

recent activities may have seemed at times to verge on the *cen-sorious*).

So "eruption," "a bursting forth," in general (now restricted for the most part to eruptions of the skin, or of volcanoes).

In what particular thought to work I know not;
But in the gross and scope of my opinion,
This bodes some strange eruption to our state [*Hamlet*, I, i, 67-69].

"Distilled," "melted" (now confined to one or two technical uses):

. . . . distill'd
Almost to jelly with the act of fear [*Hamlet*, I, ii, 204-5].

"Digress," "go apart" (from the right way), now restricted to the literary use:

This deadly blot in thy digressing son [*Richard II*, V, iii, 66].

"Sacrament," "an oath" (Latin *sacramentum*, a military oath; now restricted to its religious signification):

A dozen of them here have ta'en the sacrament,
And interchangeably set down their hands,
To kill the king at Oxford [*Richard II*, V, ii, 97-99].

"Image," "likeness," in general (Latin *imago*; now mostly restricted to a likeness in the round):

Of any thing the image tell me, that
Hath kept with thy remembrance [*Tempest*, I, ii, 43-44].

Compare "she's the very image of her mother."

"Election," "choice," in general (now restricted to choice by vote):

Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath seal'd thee for herself [*Hamlet*, III, ii, 64-66].

"Affections," "tendencies" (now confined to feelings of love or friendship):

Love! his affections do not that way tend [*Hamlet*, III, i, 166].

"Accident," "happening," good or bad (Latin *accido*; now mostly confined to unpleasant happenings):

Grief joys, joy grieves, on slender accident [*Hamlet*, III, ii, 193].

This general meaning of the word is still preserved in the phrase "by accident," as:

That he, as 't were by accident, may here
Affront Ophelia [*Hamlet*, III, i, 30-31].

"Respective," "considerate" (cf. Latin *respicio*; now almost technical in use):

Away to heaven, respective lenity,
And fire-eyed fury be my conduct now! [*Romeo and Juliet*, III, i, 126-27.]

So "crescent" in the sense of "growing," and practically with the force of a Latin participle:

For nature, crescent, does not grow alone
In thews and bulk, but as this temple waxes,
The inward service of the mind and soul
Grows wide withal [*Hamlet*, I, iii, 11-14].

Compare the use with similar participial force of "credent," "believing":

If with too credent ear you list his songs [*Hamlet*, I, iii, 30].

Similar instances are the following:

"Investments," "clothing":

Not of that dye which their investments show [*Hamlet*, I, iii, 128].

(Cf. 2 *Henry IV*, IV, i, 45: "white investments.") We still speak of the vestments of a priest.

"Conscience," "inward reflection," "self-communing" (in Hamlet's famous soliloquy):

Thus conscience does make cowards of us all [*Hamlet*, III, i, 83].

In another passage in the same play, "conscience" seems to mean "consciousness of guilt" rather than quite the modern sense of the word:

the play's the thing
Wherein I'll catch the conscience of the king [*Hamlet*, II, ii, 641-42].

"Occulted," "hidden" (now confined to the technical use in astronomy):

if his occulted guilt
Do not itself unkennel in one speech [*Hamlet*, III, ii, 82-83].

"Empire," "sovereignty," "rule," in general (Latin *imperium*):

A cut-purse of the empire and the rule [*Hamlet*, III, iv, 97].

and the moist star

Upon whose influence Neptune's empire stands [*Hamlet*, I, i, 118-19].

"Declension," "a bending down," in general (now restricted to the technical use with which most of us are tolerably, if not intolerably, familiar):

Thence to a watch, thence into a weakness,

Thence to a lightness, and by this declension

Into the madness wherein now he raves [*Hamlet*, II, ii, 148-50].

WORDS USED BY SHAKESPEARE IN A LITERAL SENSE WHERE THE
MODERN ENGLISH USAGE IS FIGURATIVE

In Shakespeare's English many words are employed in the literal sense of the Latin words from which they are derived, while in modern English the same words bear a figurative meaning. This fact sometimes leads to serious misapprehensions of the poet's meaning, as, for instance, in the much-quoted line:

Assume a virtue, if you have it not.

"Assume" in this passage does not mean, as is often supposed, "hypocritically pretend" to a virtue that you do not possess. Rather Hamlet's admonition to his mother means, as the context shows, "take to yourself" (Latin *ad sumo*), i.e., "practise virtue," and thus becomes both good morals and good psychology.

A striking example of the vividness with which Shakespeare often seems to conceive the root meaning of words of Latin origin occurs in *Coriolanus*, Act I, scene i:

. . . the leanness that afflicts us, the object of our misery, is as an inventory to particularise their abundance,

where "object" means "the throwing in their way" of our misery.

In the same play occurs an excellent illustration of the use, not uncommon in other plays, also, of "sensible" in the meaning "capable of feeling":

Come; I would your cambric were sensible as your finger, that you might leave pricking it for pity [*Coriolanus*, I, iii, 94-96].

Compare *Coriolanus*, Act I, scene iv:

O, noble fellow!
Who, sensible, outdares his senseless sword,

and *Hamlet*, I, i, 56-58:

Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

So Shakespeare uses "process" in the literal sense of "what goes forward":

My lord, he's going to his mother's closet.
Behind the arras I'll convey myself,
To hear the process [*Hamlet*, III, iii, 27-29].

Other instances of his use of words in the literal Latin sense, rather than in the modern figurative meaning, are the following:

"Prime," "first":

my prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no? [*Tempest*, I, ii, 425-27].

"Prevent," "come before," "anticipate," rather than "hinder":

Guildestern: My lord, we were sent for.

Hamlet: I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather [*Hamlet*, II, ii, 304 ff.].

Here even the commentators are sometimes misled, as Hudson, for instance, says, in his note on this passage: "The whole passage seems to mean, 'my anticipation shall prevent your discovering to me the purpose of your visit, and so your promise of secrecy will be perfectly kept.'" "Prevent" is, on the other hand, correctly explained by Rolfe, *ad loc.*, who compares *Julius Caesar* (V, i, 105): "to prevent The time of life." We may compare also the use of "prevent" in the Book of Common Prayer, "as by thy special grace preventing us thou dost put into our minds good desires" (the Collect for Easter), and the theological term "prevenient grace."

"Extravagant," "wandering beyond bounds";

"Erring," "wandering":

and at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine [*Hamlet*, I, i, 152-55].

"Horridly," "in a shuddering manner" (from Latin *horridus*, "bristly, shuddering"):

and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls? [*Hamlet*, I, iv, 54-56].

"Manage," "handle," literally:

put up thy sword,
Or manage it to part these men with me [*Romeo and Juliet*, I, i, 74-75].

"Obey," "listen attentively" (Latin *oboedire*):

The hour's now come;
The very minute bids thee ope thine ear;
Obey, and be attentive [*Tempest*, I, ii, 36-38].

"Decline," "bend down":

He takes her up, and declines his head upon her neck [*Hamlet*, III, ii, dumb-show].

Compare [*Coriolanus* (II, i, 174) and compare "declension," above.

"Resolve," "loosen," "break up," "melt":

Thaw, and resolve itself into a dew! [*Hamlet*, I, ii, 130].

WORDS THAT HAVE CHANGED THEIR APPLICATION OR USE

Many words have changed their application or use since Shakespeare's time to such a degree that the poet's meaning would often be quite unintelligible unless we have recourse to the original Latin significance. So the word "nerve" in Shakespeare usually, and, I think, always, means "sinew," like its Latin original. Thus Hamlet says:

As hardy as the Nemean lion's nerve [I, iv, 83],

and Prospero says to Ferdinand, whom he has charmed so that he cannot move:

Come on; obey:
Thy nerves are in their infancy again,
And have no vigour in them.
[*Tempest*, I, ii, 483-85; cf. *Coriolanus*, I, i, 139].

For this use of the word we may compare the lines in a familiar early eighteenth-century hymn:

Awake, my soul, stretch every nerve
And press with vigour on,

and also the phrase occasionally heard in ordinary conversation, "strain every nerve."

The adjective "nervy" Shakespeare employs in the corresponding sense in a splendid line:

Death, that dark spirit, in's nervy arm doth lie,
Which, being advanc'd, declines, and then men die [*Coriolanus*, II, i, 173-74].

Of the multitude of words that have "suffered a sea-change" in the tide of centuries since Shakespeare, the following are important instances:

"Generosity," "noble birth":

With these shreds
They vented their complainings; which being answer'd,
And a petition granted them, a strange one,
(To break the heart of generosity,
And make bold power look pale) they threw their caps
As they would hang them on the horns o' the moon,
Shouting their emulation [*Coriolanus*, I, i, 209-15].

Hudson in his note on this passage says, "Generosity, in the sense of its Latin original, for nobleness, high birth." So Johnson, cited by Rolfe, on "To break the heart of generosity": "To give the final blow to the nobles. *Generosity* is *high birth*." Steevens compares "generous" in *Measure for Measure*, IV, vi, 13: "The generous and gravest citizens."

"Clamor," "shouting" (of the human voice, the original Latin meaning, as distinguished from the modern meaning of an indiscriminate noise):

and from this time,
For what he did before Corioli, call him,
With all the applause and clamour of the host,
Caius Marcius Coriolanus! [*Coriolanus*, I, ix, 62-65].

"Comment," "observation," "earnest thought" (Latin *commentiscor*):

I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe mine uncle [*Hamlet*, III, ii, 79-81].

"Vulgar," "common":

For what we know must be and is as common
As any the most vulgar thing to sense [*Hamlet*, I, ii, 98-99].

"Absurd," "contrary to reason":

To reason most absurd [*Hamlet*, I, ii, 103].

"Comfortable," "strengthening" (cf. Latin *fortis*; late Latin *confortare*, strengthen):

Vol.: I pray you, daughter, sing; or express yourself in a more comfortable sort [*Coriolanus*, I, iii, 1-2].

Juliet (just awakening in the tomb): O comfortable friar! where is my lord? [*Romeo and Juliet*, V, iii, 148].

Compare the phrase in the Book of Common Prayer (Exhortation to the Communion), "the most comfortable Sacrament of the Body and Blood of Christ"; and below (Exhortation to the Communion), "to be our spiritual food and sustenance in that holy Sacrament. Which being so divine and comfortable a thing to them who receive it worthily"; and "Hear what comfortable words our Saviour Christ saith unto all who truly turn to him," Book of Common Prayer, The Communion.

"Civil," "of the citizens" (Latin *civilis*):

Where civil blood makes civil hands unclean [*Romeo and Juliet*, Prol. 4].

This meaning of "civil" is retained in modern English in one or two phrases, especially, Civil War.

"Doctrine," "teaching" (Latin *doctrina*):

Romeo: Farewell; thou canst not teach me to forget.

Benvolio: I'll pay that doctrine, or else die in debt [*Romeo and Juliet*, I, i, 234-35].

"Fugitive," "deserter" (Latin *fugitivus*):

But let the world rank me in register

A master-leaver, and a fugitive [*Antony and Cleopatra*, IV, ix, 22-23].

"Conceit," "imagination," "idea" (from Latin *concupere*, through Old French *concevoir*):

Thy conceit is nearer death than thy powers [*As You Like It*, II, vi, 8].

The horrible conceit of death and night [*Romeo and Juliet*, IV, iii, 38].

O, step between her and her fighting soul;

Conceit in weakest bodies strongest works [*Hamlet*, III, iv, 111-12].

Conceit upon her father [of *Ophelia*] [*Hamlet*, IV, v, 46].

"Admiration," "astonishment" (Latin *admirari*):

Hamlet: my mother, you say,—

Rosencrantz: Then thus she says: your behaviour hath struck her into amazement and admiration.

Hamlet: O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? [*Hamlet*, III, ii, 318 ff.].

So, probably, "admirable," "wonderful" (rather than the modern sense of the word) in:

What a piece of work is man! . . . in form and moving how express and admirable! [*Hamlet*, II, ii, 300],

and "admired," "wondered at":

Admir'd Miranda!

Indeed the top of admiration [*Tempest*, III, i, 37-38].

Compare:

O you wonder! [*Tempest*, I, ii, 426].

"Admire," "wonder":

'wonder not, nor admire not in thy mind' [*Twelfth Night*, III, iv, 165].

I perceive, these lords

At this encounter do so much admire

That they devour their reason, and scarce think

Their eyes do offices of truth, their words

Are natural breath [*Tempest*, V, i, 153 ff.].

"Presently," "immediately":

Should presently extirpate me and mine

Out of the dukedom [*Tempest*, I, ii, 125-26].

Compare *Tempest*, IV, i, 41 ff.:

Prospero: it is my promise,

And they expect it from me.

Ariel: Presently?

Prospero: Ay, with a twink.

And so frequently in Shakespeare. The change of meaning that "presently" has undergone in modern English reminds one of the similar change in the significance of *ἀμέσως* in modern Greek.

"Present," "immediate":

Our sovereign process; which imports at full,

By letters conjuring to that effect,

The present death of Hamlet [*Hamlet*, IV, iii, 66-68].

"Proper," "characteristic," "belonging to" (Latin *proprius*):

but beshrew my jealousy!
By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion [*Hamlet*, II, i, 113 ff.].

"Proper" is here wrongly explained by Rolfe as meaning "appropriate."

So "property," "character":

This is the very ecstasy of love,
Whose violent property fordoes itself [*Hamlet*, II, i, 102-3].

"Conversation," "intercourse" (Latin *conversari*):

Horatio, thou art e'en as just a man
As e'er my conversation cop'd withal [*Hamlet*, III, ii, 55-56].

"Humorous," "damp":

To be consorted with the humorous night [perhaps with a "play" on the other meaning, "capricious"] [*Romeo and Juliet*, II, i, 29].

Compare "humor," "liquid":

When presently through all thy veins shall run
A cold and drowsy humour [*Romeo and Juliet*, IV, i, 95-96].

"Virtue," "valor" (Latin *virtus*):

He did it to please his mother, and to be partly proud; which he is, even to the altitude of his virtue [*Coriolanus*, I, i, 39-41].

Compare *Coriolanus*, II, ii, 83 ff.:

It is held
That valour is the chiefest virtue, and
Most dignifies the haver.

"Affront," "come face to face with" (cf. Latin *frons*):

For we have closely sent for Hamlet hither,
That he, as 't were by accident, may here
Affront Ophelia [*Hamlet*, III, i, 29-31].

WORDS IN WHICH THE FORCE OF THE LATIN SUFFIX IS STILL FELT

In some Shakespearean words the force of the Latin suffix is more distinctly felt than in modern English. Hamlet says of his father that he had:

A station like the herald Mercury
New-lighted on a heaven-kissing hill [III, iv, 58-59].

Here the word "station" has by no means so "stationary" a meaning as it has in present-day English, but means rather, like its Latin original *statio*, "the act of standing," "manner of standing."

So the force of the Latin suffix *-osus* is still clearly felt in the poet's use of "gracious" and "ungracious," as in *Hamlet*, I, i, 158 ff.:

Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long;
And then, they say, no spirit can walk abroad;
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time—

"gracious" meaning "full of grace" (in the religious sense); and *Hamlet*, I, iii, 46 ff.:

But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede,

where "ungracious" signifies "not full of grace."

Other instances of the living force of the Latin suffix are "implorators" (a word not, I think, in use in modern English):

But mere implorators of unholy suits [*Hamlet*, I, iii, 129],

and "moment" in the sense of "means of moving" (Latin-*mentum*):

I have seen her die twenty times upon far poorer moment [*Antony and Cleopatra*, I, ii, 150 ff.].

WORDS NOW OBSOLETE

Not a few Shakespearean words of Latin origin are obsolete in modern English. The meaning of these is usually clear to one who is acquainted with Latin. The following may suffice as illustrations of such obsolete words:

"Renege," "deny" (Latin *negare*):¹

His captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper [*Antony and Cleopatra*, I, i, 6-8].

¹ "Renege" is still in use in the United States as a technical term in card-playing.

"Muniments," "defenses" (Latin *munimentum*):

Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps
In this our fabric [*Coriolanus*, I, i, 118-20].

Compare the modern "munitions."

"Precurse," "harbinger" (Latin *praecurrere*):

And even the like precurse of fierce events,
As harbingers preceding still the fates [*Hamlet*, I, i, 124-25].

Other equally interesting examples of Shakespeare's Latinisms might be cited, if space allowed; but enough, I hope, have been given to show that, in spite of Jonson's dictum about the poet's "small Latin," Shakespeare had a very nice sense of the meaning of Latin stems, and to suggest the probability that the youthful poet had acquired a considerable acquaintance with Latin in the Stratford Grammar School. It seems certain, at all events, that a good knowledge of Latin is indispensable to the Shakespeare teacher and very desirable for anybody who would read Shakespeare understandingly.

AN ANCIENT LEAGUE OF NATIONS

BY CHARLES HEALD WELLER
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In *L'Acropole*, a new monthly review published at Athens, the well-known scholar, Professor P. Cavvadias, describes briefly excavations which he conducted in 1916 and 1918 in the precinct of Asclepius at Epidaure. The feature of his discoveries is a large basilica uncovered near the Propylaea, where he also found five inscriptions pertaining to the Achaean League, "which played so great a rôle in the history of Greece in the third and second centuries before our era and little by little gathered into its bosom all the cities and states of the Peloponnesus."

The general workings of the League are familiar and need not be reviewed. As reconstituted in the winter of 224 B.C., M. Cavvadias justly remarks, this alliance "can be called a veritable Society of Nations. It had an army at its disposal and a parliament (*Synedrion*). It was, then, infinitely better organized and more alive than the anemic League of Nations we are talking about today." Because of our present discussion concerning such a compact, the matter is of general interest. This fact may suffice to justify a summary of M. Cavvadias' article in advance of full publication of his finds.

Longest of the new inscriptions is one which has to do with a treaty of the Achaeans with the Macedonians and their allies and is to be dated in 223 B.C. It records a law voted by the Achaeans to safeguard the interests of members of the League. To this end the law accords to the king of Macedon the right to intervene in the League's affairs. The importance of the document is the light which it throws on certain obscure portions of the text of the historian Polybius. In particular, the membership and duties of the assembly which Polybius calls the *Synodos* are unclear. Here the inscription furnishes new evidence. As to his conclusions M. Cavvadias may be allowed to speak for himself.

1. The *Synodos* of Polybius is the same thing as the *Synedrion*. This *Synedrion* was made up of deputies representing the cities of the confederation and constituted the Achaeans' federated state court (*Chambre d'État*), the assembly *par excellence* of the confederation, which handled nearly all the questions relative to the League. It was not a body like that of the Athenians, which enacted *probouleumata*. Nor was it a council, as has been claimed by nearly all scholars who have studied the problem. The inscription which we have just found shows that it was a sovereign court, which deliberated upon and made definitive decisions in all questions.

2. The affiliated cities of the confederation were obliged to send deputies (*synedroi*) to the meetings. Cities failing to fulfil this obligation were fined two drachmas a day for every absent *synedros*. Each city had a right to a number of deputies proportionate to the number of its citizens.

3. The president of the *Synedrion* had authority to convoke the deputies, to direct their sittings, and to promulgate the order of the day, in which were written the subjects for discussion, as well as the period and duration of the sessions.

4. In time of war the *Synedrion* convened every time that body or the president or the allies or the general named by the king thought it useful. The president, in agreement with the king or his general, fixed the place of convocation of the *Synedrion*.

5. When the *Synedrion* had met, the number of deputies present must be more than half of the total number of deputies, before deliberations might begin. In case of no quorum, the sittings might not take place. On this point the law was categorical.

6. The decisions of the *Synedrion* had the force of law, with no appeal. Its members made their decisions in entire liberty, enjoying the right which we term parliamentary inviolability.

7. In case of war, five presidents were chosen from among the members of the *Synedrion*. These presidents, it seems, formed the executive power and were responsible for their acts. We see that the legislative power was distinct from the executive power, since the presidents, although irresponsible as members of the *Synedrion*, were responsible as presidents, that is, as ministers. This constitutes an application of the separation of powers, such as functions today in the most liberal parliamentary institutions.

8. The affiliated cities of the confederation were bound to furnish a military force. If one of them failed in this duty, it had to pay during the whole campaign fifty drachmas a day for a cavalryman, twenty drachmas for a heavy-armed infantryman, ten drachmas for a light-armed infantryman, and five drachmas for a bowman.

Of the other inscriptions the second gives a list of a commission chosen by lot to draft laws, conserve their text, and care for legislative documents. The third furnishes the text of a treaty fixing

terms for the admission of Epidaurus into the League. The fourth establishes under the League the frontier between Epidaurus and her neighbor Methana. The fifth records a treaty between Epidaurus and Rome, whereby the former became a *civitas foederata*. This Roman treaty seems to have been negotiated by an ambassador plenipotentiary named Archilochus. At Rome the text of the treaty was engraved on a bronze tablet and hung up in the Capitol. Archilochus brought back a Greek translation to Epidaurus, where he was received with honor and his statue set up in the sanctuary of Asclepius.

In various particulars the reader will notice resemblances between the charter of the League and the Covenant of the League of Nations. The assembly of the modern organization is somewhat similar to the Synedrion of ancient times, and the commission of presidents, save in manner of selection, to the Council of the modern League; although the functions of the Permanent Court of International Justice seem to have been embodied in those of the Synedrion itself. Bolder than the contracting parties of today, the Achaean League had its own army, while the modern participants agree, in case of necessity, "to recommend to the several governments concerned" what military forces they shall contribute. The action of the special tribunal in the matter of the boundaries between Epidaurus and Methana indicates that the ancient League exercised duties which doubtless would have been supported without hesitation under the provision of an "Article X."

STATISTICS OF LATIN AND GREEK IN THE NEW ENGLAND COLLEGES

BY HAVEN D. BRACKETT
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Below are given certain statistics collected by me in the academic year 1919-20, concerning the number of students taking

Enrolment	Total Candidates for a Regular College Degree	Total Number in Latin	Total Number in Greek	Percentage of Total Taking Greek	Number Taking First- Year Greek
Amherst.....	493	141	122	24.9	43
Assumption*.....	40	29	29	72.5	0
Bates.....	470	129	39	8.3	28
Boston College*.....	650	365	400	61.5	67
Boston University.....	425	171	23	5.4	12
Bowdoin.....	436	61	6	1.4	3
Brown.....	858	99	33	3.8	14
Pembroke.....	252	100	17	6.7	13
Clark.....	178	24	3	1.7	3
Colby.....	428	108	10	2.3	6
Connecticut.....	297	33	7	2.4	2
Dartmouth.....	1,673	221	16	.95	10
Harvard.....	2,534	118	115	4.5	29
Holy Cross*.....	706	438	525	74.4	194
Maine, University of...	397	27	0	0	0
Middlebury.....	387	120	19	4.9	11
Mount Holyoke.....	796	155	48	6.0	37
Radcliffe.....	467	38	21	4.5	11
Smith.....	1,980	501	122	6.2	90
Trinity.....	214	35	19	8.8	8
Tufts.....	301	7	8	2.7	3
Jackson.....	174	56	3	1.7	3
Vermont.....	345	102	29	8.4	13
Wellesley.....	1,478	133	41	2.8	28
Wesleyan.....	552	61	75	13.6	32
Wheaton.....	191	41	0	0	0
Williams.....	554	185	35	6.3	7
Yale.....	1,391	336	68	4.9	18
Total.....	18,667	3,834	1,833	9.8	694

* Both Greek and Latin are required in college for two years.

† Both Greek and Latin are required in college for one year.

courses in Greek or Latin in the twenty-six New England liberal arts colleges. The term "liberal arts college" I use to designate those colleges which award the degree of A.B., either alone or with

one or more other degrees. By courses in Greek or Latin I mean courses the work in which consists either entirely or largely of the study or use of the Greek and Latin languages respectively, either in learning the language or in using it for reading Greek or Latin literature.

The figures given are for the first semester of 1919-20. It should of course be remembered in considering the figures that the

Colleges	Total Number of Students in Greek	Colleges	Percentage of Total Taking Greek
Holy Cross*	525	Holy Cross*	74.4
Boston College*	400	Assumption*	72.5
Smith.....	122	Boston College*	61.5
Amherst.....	122	Amherst.....	24.9
Harvard.....	115	Wesleyan.....	13.6
Wesleyan.....	75	Trinity.....	8.8
Yale.....	68	Vermont†.....	8.4
Brown.....	50	Bates.....	8.3
Pembroke.....		Williams.....	6.3
Mount Holyoke.....	48	Smith.....	6.2
Wellesley.....	41	Mount Holyoke.....	6.0
Bates.....	39	Boston University.....	5.4
Williams.....	35	Middlebury.....	4.9
Assumption*	29	Yale.....	4.9
Vermont†.....	29	Brown.....	4.5
Boston University.....	23	Pembroke.....	
Radcliffe.....	21	Harvard.....	4.5
Middlebury.....	19	Radcliffe.....	4.5
Trinity.....	19	Wellesley.....	2.8
Dartmouth.....	16	Connecticut.....	2.4
Tufts.....	11	Colby.....	2.3
Jackson.....		Tufts.....	2.3
Colby.....	10	Jackson.....	
Connecticut.....	7	Clark.....	1.7
Bowdoin.....	6	Bowdoin.....	1.4
Clark.....	3	Dartmouth.....	.95
Maine.....	0	Maine.....	0
Wheaton.....	0	Wheaton.....	0

* Both Greek and Latin are required in college for two years.

† Both Greek and Latin are required in college for one year.

extent to which Greek or Latin is required for the A.B. degree varies rather widely. It may also be remarked that since at the three Catholic colleges (Assumption, Boston College, and Holy Cross) Greek and Latin are required of all students for at least two years, a correct view of the prevailing trend in the non-Catholic colleges is gained only by deducting from the total number of students under

the different headings the number given under the same headings in the three colleges mentioned.

The reader may be assisted somewhat in interpreting these figures by the following brief statement as to the extent to which Greek and Latin are required in the college course for the A.B. degree in the colleges in question.

In the following colleges a student may receive the A.B. degree without taking in college either Latin or Greek: Bowdoin, Clark, Connecticut, Harvard, Maine, Radcliffe, Wellesley, Wheaton.

In the following colleges at least one year of Greek or of Latin is required: Amherst, Assumption, Bates, Boston College, Boston University, Brown, Colby, Dartmouth, Holy Cross, Middlebury, Mount Holyoke, Pembroke, Smith, Trinity, Tufts, Vermont, Wesleyan, Williams, Yale.

Of these nineteen colleges four (Assumption, Boston College, Holy Cross, and Vermont) require both Greek and Latin; fourteen (Amherst, Boston University, Brown, Colby, Dartmouth, Middlebury, Mount Holyoke, Pembroke, Smith, Trinity, Tufts, Wesleyan, Williams, and Yale) allow a choice between Latin and Greek; and one (Bates) requires Latin.

Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

A NOTE ON THE CONSTRUCTIONS FOLLOWING *MILIA*

It seems very surprising that in the various standard school reference grammars, as well as in the standard first-year Latin books, there is a general misconception, or at least a general failure to state clearly the niceties, of the constructions following *milia*. D'Ooge's *Latin for Beginners* is typical when it says (331, b): "*Mille*, a thousand, in the singular is usually an indeclinable adjective, but in the plural it is a declinable noun and takes the partitive genitive." Some, such as Hale, avoid definitely classifying the genitive, but in every case within my observation, when it was classified, it was called a partitive.

The same thing is true of the reference grammars. In Bennett the discussion of *milia* and its genitive is immediately followed by a cross-reference to the genitive of the whole, which usage is illustrated by the example: *duo milia peditum*. Allen and Greenough use the same illustration. Others, it is true, notably Harkness and Hale-Buck, do not commit themselves as to the classification of the genitive, contenting themselves merely with the statement that *milia* is followed by the genitive of the objects enumerated.

To me it is quite clear that *milia* is followed, not by one, but by two constructions, exactly alike in form, but entirely different in underlying meaning. Take, for example, the phrase *duo milia virorum*, where the meaning is the exact counterpart of *centum viri*, where the number of men is exactly the number taken, and hence there can be no partition. If Harkness is right when, in discussing the partitive with ordinary numerals, he says (397, 2, note): "In good prose the Genitive is not used when the two words refer to the same number of objects, even tho *of* be used in English," then this cannot be a partitive genitive, but is rather a genitive of composition, with *milia* considered as a unit, not as a number of units. It may be said, of course, that *virorum* refers to all the men in the world, and so still represents the "whole of which a part is taken." But it is possible to find, as in *Bellum Gallicum*, I, 29, "*Quarum omnium rerum summa erat capitum Helvetiorum milia CCLXIII*," passages where such an argument cannot possibly apply. Even if such refutation were not possible, the argument would apply equally well to the phrase, *multitudo puerorum*, which Hale cites (*First Year Latin Book*, 386) as an example of genitive of composition. To that analogy it might

be objected that *multitudo* is a concrete noun, whereas *milia* is not. But it is clear that *milia* represented to the Roman mind a much more concrete conception than *thousand* does to us, for Caesar frequently applies adjectives directly to it without the interposition of another noun, as, for example, *Bellum Gallicum*, II, 4: "hos posse conficere armata milia centum."

On the other hand, it is perfectly obvious that *milia*, like every other cardinal numeral, may be followed by a true partitive genitive, in a case where the two words plainly do not refer to the same number of objects. But it must be equally obvious that this is not the same construction as where the following genitive merely names the objects enumerated.

LAKE FOREST COLLEGE

GEORGE DUMAS STOUT

ANTIGONUS AND THE HOMERIC AUTHORSHIP OF THE *THEBAIS*

Wilamowitz in *Homerische Untersuchungen*, p. 353, says: "Antigonos von Karystos im Wunderbuche citirt als homerisch die Thebais." It is to be noted that this brief sentence asserts two things: first, the *Thebais* is quoted; second, it is quoted as Homeric. This is repeated in Christ-Schmid.

The quotation to which Wilamowitz refers is in xxv.

ὄθεν δῆλον καὶ ὁ ποιητὴς τὸ θρυλλούμενον ἔγραψεν
 πολυπόδος ὡς τέκνον ἔχων ἐν στήθεσι θυμόν,
 τοῖσιν ἐφαρμόζειν.

The only possible reason for assuming that these words are regarded as Homeric is found in the words ὁ ποιητὴς. Just thirty-four lines previous there is a verse from Hesiod in regard to the polyp, yet the name of the poet is not given, but as the verse is in the *Works and Days*, the authorship is not in doubt.

Athenaeus vii. 317, A, has a quotation based on the passage in xxv, but says the name of the author is not known.

The only reason that Wilamowitz assigns it to Homer is found in the use of ὁ ποιητὴς, which is no reason at all, for although that phrase is used generally in regard to Homer, it is because Homer is regularly the only poet quoted.

Professor Howes has shown, *Harvard Studies*, VI, 153 ff., that hardly any poet but Homer is quoted by Plato; and Kenyon, *Jour. Hel. Studies* (1919), pp. 1 ff., says that of the papyrus fragments found in Egypt 270 are Homeric, while all the other classical writers previously known furnish but 200, and Demosthenes, who is second, has but 30, while Plato comes third with only 20.

Although Homer is pre-eminently the author quoted by Plato and would thus be ὁ ποιητὴς, he is not the only poet to have that title, for in the *Laws* 901A, Hesiod is referred to simply as ὁ ποιητὴς, with no other limiting word, but there can be no doubt that Hesiod is meant, for the quotation given is in the extant works of that poet.

I have found other passages where the words "the poet" could not refer to Homer, but other evidence is unnecessary, for this single use of *ὁ ποιητής* in Plato is sufficient to prove that no arguments can be based on the simple phrase without supporting evidence.

There is no reason for believing either that this passage in Antigonus is from the *Thebais* or that it was assigned by him to Homer.

The presumption is that it is from Hesiod, but as Athenaeus could not name the source, the author is likely to remain unknown.

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THREE LINGUISTIC HEIRLOOMS

In the spring of 1916 I paid a visit to the thatched-hut village of Colle di Fuori, which lies about halfway between Palestrina and Rocca di Papa. While there I met the village schoolmaster, who, after telling me that some of the old Roman funeral customs still survived among the peasants, called my attention to three Latin words which had not been elbowed aside by the Tuscan. I give them, with the schoolmaster's suggestions as to their etymology: *cra* (< *cras*) = *domani*, 'tomorrow'; *cuilli* (< *nec ulli*) = *nessuno*, 'no one'; *iterza*, in which one recognizes *tertius* and the Roman method of computing both ends, = *ieri l'altro*, 'day before yesterday.' It seemed to me that these forms were worthy of making a matter of record.

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THE DATIVE WITH CERTAIN COMPOUND VERBS

From time to time attention has been called to the dire results attending the use of the well-worn rule to the effect that "many verbs compounded with *ad*, *ante*, *con*, *in*, *inter*, etc., govern the dative."

If any teachers are still inclined to trust to this rule without further qualification, they will find food for thought in Nepos, *Hannibal*, chapters 10 and 11.

In that brief passage the "rule" applies once (*eis praecipere*). The "exceptions" are as follows:

<i>adiungere</i> (nationes)	<i>conspicere</i> (naves)
<i>adoriri</i> (navem)	<i>constituere</i> (aciem)
<i>colligere</i> (serpentes)	<i>convocare</i> (classarios)
<i>collocare</i> (castra)	<i>illudere</i> (Cretenses)
<i>committere</i> (proelium)	<i>inire</i> (rationem)
<i>concitare</i> (risum)	<i>interficere</i> (hunc)
<i>conicere</i> (serpentes)	<i>interficere</i> (regem)
<i>conicere</i> (vasa)	<i>irridere</i> (eum)
<i>consequi</i> (id)	<i>opplere</i> (naves)
<i>consequi</i> (salutem)	<i>opprimere</i> (eum)
<i>conservare</i> (res)	<i>sustinere</i> (vim)

It is hardly likely that within such small compass another array like this can anywhere be found. But even so sporadic a demonstration may prove the folly of blind reliance on the "rule" and emphasize the fact that compounds are not all of one kind—whence their diverse construction.

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LIVY i. 25.9

Tunc clamore, qualis ex insperato faventium solet, Romani adiuvant militem suum.

This passage is correctly interpreted by several commentators. Yet so many others have stumbled over it that there is some excuse for a brief note. The difficulty arises from a bit of misapplied erudition. Thus Tücking (1887) wrote: "Ein Adverb wird bei Liv. oft umschreiben durch *ex* mit dem Abl. eines Adj. oder Part. im Neutrum (Gräcismus)" and Burton (1905): "This substantive use of the abl. sing. neuter of an adj. in prepositional phrases is very common in Livy; these phrases regularly have an adverbial force as here." Similar statements occur in Weissenborn (1861) and Greenough (1891), who cites *ex consulto*, *ex aequo*, and *ex improviso* as parallels. Moritz Müller (1888) called attention to the Herodotean ἐξ ἀέλλπτου and ἐξ ἀπροσδοκήτου.

So far there is nothing to complain of except the possibility that this bit of grammatical lore will mislead the unwary into thinking that *ex insperato* is to be translated here or always by an adverb. But that is exactly the error into which they tend to fall. So Lord (1896) baldly translates "unexpectedly," and Tücking wrote: "Wie—bei den Kampfspielen, wenn ein schon aufgegebenener Gladiator sich wieder aufrafft—'unverhofft' ein Ruf des Beifalls sich zu erheben pflegt." Similar interpretations occur in Weissenborn: "Der Sinn ist: durch ein Geschrei, wie es in den Gladiatoren- und anderen Spielen erhoben zu werden pflegt, wenn ein bereits aufgegebenener Kämpfer *unerwartet* von der ihn begünstigenden Partei wieder aufgemuntert wird," and Moritz Müller: "Wie es (bei den Fechterspielen) ganz *unerwartet* von den Gönnern (von der, einen Fechter begünstigenden Partei) erhoben zu werden pflegt." Crusius (1846) gave an incorrect translation himself, but quoted a correct analysis of the situation by Heus: "'Wie wenn bei unsern Kampfspielen dem schon aufgegebenen seine Partei *unerwartet* ihren Beifall erneut.' Heus. *Favere* ist, wie Lipsius bemerkt, das eigentliche Wort in den Kampfspielen der Römer, wenn die Zuschauer, die einen oder den andern Gladiatoren begünstigten, laut ihren Beifall äusserten, wenn er wider alle Hoffnung den Gegner besiegte."

Of course, such a rendering of *ex insperato* is often entirely proper, cf. Livy ii. 35. 1: *peregrinum frumentum, quae sola alimenta ex insperato fortuna dederit, ab ore rapi*, but it is not appropriate here unless the sentence is expanded (as by Heus) so as to bring the phrase into the thought somewhat differently. I feel sure that many a Freshman, in blissful ignorance of notes, has translated

this phrase "after, by reason of, or as the result of an unexpected event." And, as a matter of fact, this rendering better suits the context. The sentence under consideration is taken from the description of the conflict between the Curiatii and the Horatii, who were championing the cause of the Albans and the Romans respectively. It will be remembered that only one of the latter (but he uninjured) survived the first onslaught, and by skilful maneuvering succeeded in worsting each of his opponents in turn. We have to do with the moment after his first victory, when the Romans' despair was suddenly changed to hope and they hastened to encourage their hero. It would seem hardly necessary to call attention to the fact that it was Horatius' victory which was unexpected and not the cheering, for that was a matter of course after what had just happened. Both Horatius himself and the Alban army would have been justly surprised had this manifestation not followed his success.

It has always been recognized that *faventium* shows a reference to the games or gladiatorial contests. And there, too, the same thing is true. The unexpected element is normally furnished by the ups and downs of the contest itself, and only rarely would applause after such a sudden reversal of fortune as is here described be unexpected. Thus when the situation is clearly visualized it appears that the bald translation of *ex insperato* by an adverb, though expressly given by some editors and clearly implied by others, does not represent the shade of thought demanded.

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Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, the University of Missouri, Columbia, Mo., for the Southern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Miss Bertha Green, Hollywood High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Florida

Jacksonville.—The following are some of the exercises which have been found helpful in increasing and in maintaining the interest of students in the study of Latin in the Duval County High School.

Have the students make a list of the Roman names of pupils in the high school; for example, Cornelia, Virginia, Marcus, Lucretia, Laura, etc. Hortense is not acceptable, though Hortensia would be; that is, only the real Latin names, and not the derived names, are considered.

Since some of our pupils take Latin and Spanish, and others Latin and French, an interesting exercise is to have them arrange in parallel columns fifty words of identical, or synonymous, purport from all the languages taught in the school. Latin is placed in the first column, Spanish in the second, French in the third, and English in the fourth, the order being that of the greater antiquity of the languages considered. This shows graphically the interrelationship of the European languages.

Another exercise that has proved informational to many students, who had supposed that our simple words were Anglo-Saxon and our long words were Latin in origin, was the making of a list of 200 monosyllabic words in common use—of simple and well-known purport—which are Latin words.

A number of pupils not especially good in Latin may profitably participate in the following exercise: The task is to find as many words as possible derived from a single Latin root. One student discovered 153 derived from *duco*; another, 130 from *porto*.

A similar exercise is the making of a list of twenty to thirty Latin prefixes commonly used in English, with meanings and illustrations.

An interesting study is the origin of the names of the months. While many pupils know the names derived from numerals and may guess July and August upon a suggestion from the teacher, not even the Seniors know

the meanings of February, April, and May. A summary of results should be made, showing that five months have names of religious signification; four are named from numerals; two bear the names of great statesmen; and one is named from a season.

The pupils may be asked to find by investigation that twenty-five of the fifty-one words of the Preamble of the Constitution of the United States are Latin in origin.

The pupils have also collected advertisements of products with Latin names, as, Venus pencils, Minerva yarns, Victoria automobiles, etc.

Another plan far more interesting to the pupils than one would have supposed is the copying on the board of well-known passages from the Latin Bible (the Vulgate). The Sophomores and Juniors can read these at sight with more correctness of rendition in many instances than they can read the assigned work in Caesar and Cicero. The following are especially good for this purpose: (1) the first part of the first chapter of Genesis (*Liber primus Moysis, sive Genesis*); (2) the Christmas story—the birth of Christ, King Herod, the magi, the star in the east—as given in the second chapter of Matthew (*Evangelium secundum Matthaeum*); (3) Christ walking upon the waters, the fourteenth chapter of Matthew, verses 22-33—excellent and easy Latin; (4) the “nothing shall be impossible unto you,” Matt. 17:20, and “Render unto Caesar,” Matt. 22:20-21, are very good, and so too Ruth 1:16-17 (“Entreat me not to leave thee”). The Christmas story may be taken from Luke 1:32-33 and 2:8-19. Parts of the Psalms are also good for sight reading. Of course the Vulgate is not Ciceronian Latin, but this fact even increases the ease of translation, and the changes, especially in the position of the verb, are illuminating, showing as they do the differences over more than four hundred years of time.

Composition has been a bugbear to students for so long, and yet it is the most important key to the mastery of any language. Translation without perfect understanding is possible, but the correct writing of a Latin sentence is not possible without complete understanding. I have found that my students will make efforts they would otherwise not have thought of, if I write on the board in Latin a paragraph about Thanksgiving, Christmas greetings, a note of thanks for flowers given me, etc. An example is “*Voluntas bona, discipuli, erga vos omnes in die quo Christus Dominus natus sit, et per dies omnes Anni Novi.*” (Or, “*Vos quoque sitis laeti, discipuli, in die. . . .*”) Another example is: “*Tibi gratiam magnam habeo, puella cara et parva, quod tu mihi flores tam multos pulcherrimosque totiens dedisti.*”

Illinois

Northwestern University.—Professor John A. Scott, of Northwestern University, holds the Saylor Professorship at the University of California for 1921. During Professor Scott's absence Dr. E. S. McCartney is substituting for him in Evanston.

Indiana

Mishawaka.—Last May the Committee-at-Large of the Classical Section of the Indiana State Teachers' Association met at Indianapolis to organize a state committee of Latin teachers. A chairman from each of the thirteen congressional districts was chosen to work with the Committee-at-Large, thus making the total membership sixteen. The idea was to bring the Latin teachers of the state into closer relations and to bring about an interchange of ideas.

Following out this plan the Latin teachers of the thirteenth district held a meeting at South Bend last November. There was a very good attendance and much interest was taken in the discussions. A motion was carried that each member of the district be asked to make a voluntary contribution of twenty-five cents to aid the work of the central committee. It was also decided that a "round-robin" be sent through the district. Each teacher promised to contribute something from her experience to this letter.

An informal discussion followed the business session. Miss Wilkinson, of Elkhart, gave a talk on "Problems That Confront Pupils and Teachers in Elementary Latin" and Miss Adams, of South Bend, discussed "Problems That Arise in Teaching Caesar."

It is hoped that these meetings will be held regularly and that the attendance will increase from year to year.

Kentucky

Louisville.—The following clipping from the *Courier Journal* will no doubt be of interest to readers of the *Classical Journal*:

The classics are not becoming obsolete among Louisville schoolboys. The educational trend toward intensely practical studies has not affected the Latin department at the Louisville Male High School. Professor H. D. Cannon, head of the department, said yesterday that 42 per cent of the 1,000 boys at the school are studying Latin as against 33 per cent a year ago.

The increase in interest in the language of the ancient Romans, Mr. Cannon attributed to an undergraduate organization, the Latin Club. This club was organized in the autumn of 1918. Its present membership is about ninety.

It is the second largest organization of its kind in the country. A Latin club at a Brooklyn high school is the largest.

The number of classical students at the Male High School is said to be as large or larger than that at any other preparatory institution in the country.

In January and in June the club sends representatives to speak before eighth-grade classes in the graded schools. They urge the importance of a high-school course, stressing the value of Latin.

The club offers five medals annually. One goes to the best Latin student in the mid-year graduating class, another to the best at the June commencement, one to the best Sophomore Latin student in Kentucky and two to the winners at a bi-State Latin contest held here for Kentucky and Indiana Latin students.

The first bi-State contest was held here last May. Members of the Louisville club won the two medals offered, in competition with fifty-two students from thirty schools in Kentucky and Indiana. The next one will be held the second week in April.

The Indiana educators who came to Louisville last May were so pleased with the Latin club here that a similar movement has been started by the State educational authorities in Indiana. The Louisville boys also carried off the honors at the State contest in Paris last year.

New York

New York City.—The great importance of the recent report of the Committee on the Junior High School Syllabus in Latin led to its being made the subject for an open discussion at a meeting of the Classical Forum of the New York Classical Club held on December 11, 1920. The discussion was very extensive and lasted nearly three hours. At its conclusion a committee was appointed to formulate the views of the Forum as indicated in the discussion. This committee reported as follows:

1. In view of the far-reaching character of the recommendations of this report, the Forum feels that it should not be adopted until there has been ample opportunity for full criticism. It therefore urges that action upon it be postponed for at least a year.
2. The Forum agrees with the report in believing that the dominant principle in the work in Latin in the first year, that is, the seventh grade of the junior high school, should be the correlation of Latin with English, with special attention to word-study.
3. While general uniformity in the work of the schools is desirable, the Forum is convinced that to insist upon identity of method, as is done in this report, is highly objectionable.
4. For pupils in the eighth grade the Forum believes that there should be a steadily increasing emphasis upon the phenomena of the Latin Language itself with considerable reading of elementary Latin, and some attention to the Roman civilization as fundamental to our own.
5. In the ninth grade the work in Latin begun in the eighth grade should be so carried on that at the end of the ninth grade the pupils should have covered the prescriptions of the present high-school syllabus.

Ohio

Athens.—The Classical Club of Ohio University ranks in membership with the larger clubs of this type in the institution. The announcements of its meetings are written in Latin and the students greet their coming with great interest. They take pleasure in "making out" their content. Another thing in which the students take considerable pride is that the club be a regular feature of the school annual.

Enthusiasm for the meetings is stimulated by emphasis on the social life of the club. Latin songs are a regular feature and suitable games are continually being developed, for example, games in Greek and Roman mythology in which the loser is penalized by having to recount some mythological tale. But programs more directly educational meet with almost equal interest and are frequently furnished by the students themselves. They vary a great deal in nature but there is a strong tendency to dwell on the contributions of classical civilization to our own. At a recent meeting one student gave a most interesting account of "The Influence of Greek Education." Another saw to it that

we did not forget the companion (or rival) of education by presenting "The Origin and Development of Athletics."

At its next regular meeting the club is to entertain the classes in Virgil of the University High School and the City High School. For this occasion students are developing a program based on Virgil and his influence on English literature.

Pennsylvania

Avalon.—Students of the Avalon High School, under the direction of Miss Alta Fretts, presented a short play written by a member of the Virgil class, entitled "A Woman's Way." It was described in the program as "a modern dramatization of Virgil."

Wilkesburg.—A very successful Latin exhibit was conducted in May, 1920. The most interesting feature was the representation of a city besieged by soldiers with catapults, battering rams, and a tower. In addition there were other exhibits of dolls wearing Roman costumes, charts illustrating the value of Latin, etc. Much attention was attracted by the exhibit.

Harrisburg.—The Classical Language Section of the Pennsylvania State Educational Association met on December 28, 1920. Papers were presented by Mr. Harold W. Gilmer, of the University of Pittsburgh, on "The Animal Motif in the *Aeneid*"; by Mr. Stanley Deane, of the Juniata High School, on "Devices for Creating Interest in First Year Latin"; and by Dr. E. H. Heffner, of the University of Pennsylvania, on "The Life of the Greek and Roman Child." The officers for next year are chairman, Professor Evan T. Sage, University of Pittsburgh; vice-chairman, Professor W. D. Crockett, Pennsylvania State College; secretary, Miss Jessie Bowers, Central High School, Harrisburg.

Pittsburgh.—The Classical Association of Pittsburgh and vicinity took as its general topic for the November meeting the means of arousing interest in secondary-school Latin. In addition to papers on the use of exhibits, scrap-books, and plays, the Classical Club of the University of Pittsburgh repeated its 1920 play, "The Phormio," in a version made by members of the club.

There is a flourishing and enthusiastic Latin Club in the Schenley High School, which holds regular meetings that are largely attended.

The Classical Club of the University of Pittsburgh has chosen for its annual play the *Menaechmi* of Plautus.

The Latin Department of the University of Pittsburgh has begun a series of measurements of results of Latin teaching in the high schools of the Pittsburgh District.

Texas

Austin.—At the last meeting of the Classical Section of the State Teachers' Association the following resolutions were adopted in appreciation of Edwin Whitfield Fay.

Since our last meeting, the outstanding classicist of Texas, yes, even of the South and Southwest, a leading classical scholar of America and of the world, Professor Edwin Whitfield Fay, has been taken from our midst.

Texas has indeed been fortunate in having such a great scholar for these twenty years. He has been the inspiration of many a young Texan for thoroughness of scholarship and high educational standards.

Not the Classics alone, but every phase of education, especially cultural education, feels keenly his going. There was nothing of materialism in his ideas and standards. He believed in training a man to the highest degree possible that he might be a valuable asset to society, to the world—not a mere man making a living for himself, and maybe a family—a man with ideals and the equipment to realize those ideals for himself and others.

Dr. Fay's standards of Christian living were as high as his educational standards. He possessed a rare courtliness of manner and exalted true womanhood to a lofty position. The soul of honor and true manliness himself, he could not condone unsteadiness and insincerity in others. He was a true friend and a wise counsellor, always considerate, though honestly frank.

While mourning because of our loss, we remind ourselves and all who would be truly educated to set Dr. Fay's standards as our own and to struggle to reach the same heights without turning to left or right.

Hints for Teachers

Edited by B. L. Ullman, University of Iowa

[The aim of this department is to furnish high-school teachers of Latin with material which will be of direct and immediate help to them in the classroom. Experience will determine what the features of the new department should be. Suggestions are welcomed.]

Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published with due credit if they seem useful to others.]

Latin for English

The extent of the Latin element in English is frequently underestimated, even by the Latinist himself, and consequently the importance of Latin for English is often underrated. The older estimates, still commonly quoted, are entirely inaccurate. Frank H. Vizetelly, in the *Essentials of English Speech and Literature* (1915), gives a detailed analysis of 19,161 words taken at random from the *New Standard Dictionary*. Grouping together the words which ultimately came from the Teutonic by one channel or another, we find that they total 5,693, or 29.7 per cent. Those which are derived from the Latin directly or indirectly total 9,263, or 48.3 per cent. The Greek total 2,493, or 13 per cent. Thus the classical words are over twice as numerous as the Teutonic. These figures agree very closely with the estimates of Müller in his "Science of Language" that in an unabridged dictionary 68 per cent of the words are classical, 30 per cent Teutonic, and 2 per cent miscellaneous. It should be added that 675 words in Vizetelly's list are hybrids and that many of these probably have classical elements. Even Chaucer used as many words of Latin origin (mostly French) as of Teutonic origin (mostly Saxon).

Parallels

To make the student realize that the Romans were human beings, not ghostly shadows, to convince him that they were civilized persons, not savages—that is one of the important tasks of the Latin teacher, as we all know. An effective way of doing this is to be on the lookout constantly for interesting parallels between ancient and modern times. Almost every day the newspapers carry items which suggest comparisons to those who have learned to watch for them. Sometimes the newspapers themselves supply the comparison, because they realize it is interesting. At the meeting of the Association

for the Advancement of Science during the Christmas vacation there was a discussion of the atomic theory. This was reported in the press. A newspaper in a small town carried an editorial commenting on these reports under the caption "New Names and Old Ideas." The substance of the editorial was that the atomic theory is as old as Lucretius (it is, of course, even older). The editorial writer knew that this sort of thing interested his readers. Let the teacher learn from the newspaper man.

Contribute your parallels to the "Hints" for the benefit of other teachers.

Bulletin Board and Scrapbooks

A bulletin board is very useful for display of the parallels suggested in the preceding paragraph and for much else. Newspapers and magazines are full of material which may be put on a bulletin board. Change the material frequently, perhaps a little at a time. Aim at variety: always have a picture or a cartoon to relieve the solid matter. A joke occasionally is desirable. Carry out the idea of a "News Service." I have at times applied the name "Hermes News Service" to such a plan. The pupils may be asked to assist in gathering material for the bulletin board.

Much the same material can be used in a scrapbook. Preferably the individual pupils will keep scrapbooks of their own, but a class scrapbook may be kept instead. The bulletin board and the scrapbook may be used together: the former, in charge of the teacher, may serve as a guide for the latter, kept by the student. Most of us, young and old, have the collecting instinct, but, strange to say, few teachers seem to make use of it. Boys who collect postage stamps or marbles or what not will be interested in making a classical scrapbook. Such items as cartoons with classical allusions, bits of ancient history, pictures of Rome and other ancient sites, Latin words and phrases, are often met with, both in the reading matter and in the advertisements of newspapers and magazines. So abundant is this material that we may be sure that the world is far from ready to "scrap" the Classics. Teachers who wish to get an idea of the nature of the available material will do well to consult Miss Frances Sabin's *The Relation of Latin to Practical Life* (published by the author, 405 N. Henry St., Madison, Wis.; \$1.67, prepaid).

Latin Games

It is now a recognized fact that games may have a distinctly educational value. There is abundant opportunity for their use in connection with Latin study, either in Latin clubs or in the classroom itself. We may use games which the Romans themselves used, such as that described in the *Classical Journal*, XI (1916), 365-66, and those described in Johnston's *Private Life of the Romans* and in other books on Roman life. These are not so valuable pedagogically as some others. The old-fashioned spelling match, in various forms, has

been a favorite. This may be used for Latin vocabularies or for derivatives. The same principle may be applied to many other phases of class work.

A large number of English parlor games can be adapted to use in Latin. Three are described by Miss Brita L. Horner in the *Classical Journal*, XV (1920), 479-81: "Parva Puella," based on "The Priest of the Parish," "Miles Fortissimus," based on "My Grandfather's Trunk," and "Carrus Antiquus," based on "The Old Stagecoach." A little ingenuity will suggest others. A very interesting guessing game may be devised by applying the rebus principle to names of famous Romans, etc. For example, a picture of a cat with its tail prolonged suggests Catiline. Pictures for the purpose may be found in old magazines. Another guessing game may be formed from punning sentences, a number of which were printed in *Latin Notes*. An example is: "What is the *thing* that automobile owners love to do?" The italicized word contains the answer: "res" = "race." It is easy to frame similar sentences. Another game consists in writing the largest number of Latin words in a given time. In another game, the teacher asks a pupil for a Latin sentence of three words. The next pupil must frame a new Latin sentence beginning with the last word of the preceding sentence, etc. Games can also be played with flash cards.

Besides these, a number of card games are available.

The Latin Game Co., Appleton, Wis., publishes a number of games based on the game of "Authors." "Game of the Latin Noun" (50 cents) is a drill in vocabulary and declension. Those playing must be able to decline the Latin translation of the English words given on the cards. The five "Verb Games" (35 cents each) are similar. One and two deal with principal parts, three and four with verb forms, five with verb endings. The more difficult "Game of Latin Authors" (\$1.04) has 350 questions about fifty Roman writers.

Miss Brita L. Horner, Box 68, Weehawken, N.J., publishes three "Sentence Games" (40 cents each; three for \$1.00; postage 10 cents extra). In each of these, fifty-eight cards contain Latin words in various forms. As these are placed on the table, the players arrange them so as to form sentences. No. 1 drills on direct and indirect objects, No. 2 on ablatives of means and agent, No. 3 on expressions of place. The games are interesting.

Miss Effie Case, 807 Lyon Healy Bldg., Chicago, Ill., publishes "Game of the Latin Declensions" (160 cards) and "Games of the Latin Conjugations: Second and Third Conjugations" (each 192 cards). Each of the three sets costs \$1.10 postpaid. The games consist in attaching the proper endings to the stems. They may be played by one person or by an entire class.

Miss Frances E. Sabin, 405 N. Henry St., Madison, Wis., publishes a "Syntax Game" (50 cards), based on the game of "Authors."

The Cincinnati Game Co., Cincinnati, Ohio, publishes a mythology game, the details of which are unknown to me.

Latin Song

This morning song, written by Professor F. H. Potter, University of Iowa, can be sung to the tune of "Adeste Fideles."

Surgamus, mi frater, lux appropinquat;
Somnus et somnia iam elapsa sunt.
Nox pinnis atris fugit solis radios;
Aurora rubescit; stella pallescit.
Surgamus e lecto; dies nunc adest.

Surgamus, mi frater; dormiunt ignavi;
Virtute gaudentes iam se agitant.
Cedunt tenebrae; cur iaceamus?
Sol se ostendit; luna descendit.
Surgamus e lecto; dies nunc adest.

Book Reviews

Kostas Palamas: Life Immovable, poems translated from the Modern Greek by ARISTIDES E. PHOUTRIDES. Cambridge: Harvard University Press. Pp. 237. \$2.00.

The translator of this volume of Modern Greek verse, Dr. Aristides E. Phoutrides, was instructor in the classics at Harvard University and is now professor of Greek literature in the University of Athens, Greece. He is himself author of a volume of English poems, *Lights at Dawn*. By way of introduction he has provided in this translation of *Life Immovable* a critique of Palamas' work, a sketch of his life, and an analysis of the poems in the present volume. This introduction and the footnotes to various poems furnish some information in regard to earlier modern Greek poets and history.

The author, Kostas Palamas, has been for many years secretary of the University of Athens, and, along with John Psicharis, author of the first complete grammar of the people's idiom, and Alexandros Pallis, the translator of the *Iliad* and the New Testament, he has been one of the principals in the struggle between those Greeks who advocated the use of the Greek vernacular by modern Greek writers and those who contended for an approach to the classical language of the Ancients. The bitterness of this struggle, with some religious fervor added, reached its height and broke into violence in 1901, when eight university students were killed and sixty wounded in a street riot following a demonstration against the translation of the New Testament into the language of the common people. Palamas, for his support of the vernacular, was naturally the object of much hatred and was sometimes moved to the writing of strong satire, the invective of which he transcends usually with some loftier thought.

The appellation "A New World-Poet," given to Palamas by this translator, gathers meaning from the extent of his themes and the breadth of his views on the world and humanity, and also from the notice he has attracted outside his own country. Among the commentators, French, English, German, and American, Eugene Clement in the *Revue des Études Grecques* declares that Kostas Palamas "is raised not only above the other poets of Modern Greece but above all the poets of contemporary Europe. Though he is not the most famous, he is incontestably the greatest."

The present volume of over two hundred pages contains only a part of the poet's work and only the first half of the *Life Immovable*, regarded as showing his full strength. The volume presents five collections of poems: "Fatherlands," sonnets inspired by Patras, the poet's birth-place, Missoloughi, Athens, Corfu, Constantinople, etc.; "The Return," poems perhaps calculated to

revive the Greek spirit depressed by failure of the war of 1897; "Fragments from the Song to the Sun," the physical sun giving life and beauty, and the sun within as source of inner life and thought; "Verses of a Familiar Tune," life's journey; and "The Palm Tree," where the flowers beneath it are made to speak and become a world of beauty, life, and thought. In "The Palm Tree" there is delicacy of thought and expression embodied in smoothly flowing verse:

Though small we are, a great world hides in us;
And in us clouds of care and dales of grief
You may descry: the sky's tranquility;
The heaving of the sea about the ships
At evening; tears that roll not down the cheeks;
And something else inexplicable. Oh,
What prison's kin are we? Who would believe it?
One, damnèd and godlike, dwells in us; and she is Thought!

Old Greek myth, legend, and scenes naturally furnish and adorn many of his themes. Violet-crowned Athens, bathed and bared in that wonderful light, inspires a passionate poem of some length which begins:

All about us naked!
All is naked here!
Mountains, fields and heavens wide!
The day reigns uncontrolled;
The world, transparent; and pellucid
The thrice-deep palaces.
Eyes, fill yourselves with light!
And, ye, O Lyres, with rhythm!

Keenly sensitive to the enmity against him and to the slights sometimes put upon his race by other peoples, these moods are reflected in harsher verse:

The lazy drones! The frogs! The locusts!
Big men! Politicians! Men who draw
Their learning from the thoughtless journals!

A crowd of stupid, haughty blockheads!
Unworthily thy name is set
By each as target for blind blows;

The serious and reflective character which prevails in his work is in keeping with the closing lines of the song to the poet:

He (the poet)
Alone beholds Thee face to face,
O God; and he alone,
Reaching into Thy heart, reveals
To us Thy mysteries.

One is impressed by the wide range of qualities in his musings—the light, gay, hopeful, delicate, mystic, passionate, and glowing-through to their very opposites. He is a poet and a philosopher, and few of his poems suffer from lack of content.

It is fortunate his translator is one of his own race with poetic gift and a command of English. He seems to have done his work well and to have preserved the iambs, trochees, and anapests of the original. This volume is doubtless the best English version of a modern Greek poet and will prove of surprising interest to most readers.

W. S. EBERSOLE

CORNELL COLLEGE

Delphi. By FREDERIK POULSEN, translated by G. C. RICHARDS, with an introduction by PERCY GARDNER. Gyldendal, London, 1920.

An attempt is here made for the first time to summarize in English the results of the French excavations at Delphi. Mr. Poulsen, who is director of the Ny Carlsberg Glyptotek at Copenhagen, has not unnaturally devoted a large part of the book to a description of the more important finds; and in dealing with such material he displays admirable insight and precision. It is in the artistic comparison of Delphi remains with other reliefs and vase paintings that he is particularly worthy of praise; and his illustrations are in all cases adequate and well chosen. On controversial points he is generous, but one will obviously not go to so popular a book for a solution of questions like the date of the Athenian stoa or the placing of the pre-Sicyonian treasury reliefs.

The value of applying archaeological evidence as well as literary appears in the rapid historical sketch of Delphi and the influence of the oracle on the development of Greece. The oracle is properly described as a diplomatic center, fostering colonization and the arts, conserving moral and religious tradition but without dogma. The priests' influence in international politics has doubtless been overemphasized; but as Mr. Poulsen points out, they had an unusual fund of information at their disposal; and enough was known regarding finance at least to guarantee a profitable rate of exchange. The Athenian theoria is briefly described, and the two hymns with M. Reinach's transcription of the music are published. No account is given of the Pythian games. Other omissions may be mentioned. The considerable space given to digressions such as that on the condemnation of war in Greek literature might better have been devoted to a consideration of the religious tolerance of the oracle, the growth of its moral standards, the unique relation between Apollo and Dionysus, the function of Apollo as slave-liberator, and, in general, the bearing of the inscriptions of Delphi upon Greek history. But too much must not be demanded from one book on so far-reaching a subject; and certainly this volume comes to fill a place vacant for long in an English classical library.

W. R. AGARD

NEW COLLEGE, OXFORD

Recent Books

Foreign books in this list may be obtained from Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City; F. C. Stechert & Co., 29-35 West 32d St., New York City.

- AESCHYLUS. *The Oresteia of Aeschylus*. The Greek text as arranged for performance at Cambridge, with an English verse translation by R. C. Trevelyan. Cambridge (England): Bowes and Bowes. 5s.
- ARISTOTLE. *The Works of Aristotle*. Translated into English under the editorship of W. D. Ross. New sections of Vol. X: *Oeconomica*, translated by E. S. Forster; *Atheniensium Respublica*, translated by F. G. Kenyon. New York: Oxford University Press. \$2.25.
- BRITISH MUSEUM. *A Guide to the Exhibition Illustrating Greek and Roman Life*. Second edition. New York: Oxford University Press. Pp. viii+232. \$1.15.
- DOBSON, JOHN FREDERIC. *The Greek Orators*. New York: Dutton. Pp. 321. \$2.75.
- GOODSELL, THOMAS DWIGHT. *Athenian Tragedy*. A study in popular art. (Yale Classical Series.) New Haven: Yale University Press. Pp. 297. \$5.00.
- GRUNDY, G. B. (ed.). *Murray's Small Classical Atlas*. Second edition. New York: Oxford University Press. \$3.75.
- HAARHOFF, THEODORE. *Schools of Gaul*. A study of pagan and Christian education in the last century of the Western Empire. New York: Oxford University Press. Pp. xii+272. \$5.65.
- PERRY, BEN EDWIN. *The Metamorphoses Ascribed to Lucius of Patrae*. Its content, nature, and authorship. New York: G. E. Stechert. Pp. 74. \$1.00.